

# KERAMIC STUDIO

Vol. X. No. 10

SYRACUSE, NEW YORK

February, 1909



THE Peacock as a motif in design has been much exploited but there seems to be an endless inspiration to be drawn from this source. We have had an unusual opportunity to gather a number of designs and conventionalizations of both bird and feather and present them in this issue of KERAMIC STUDIO, together with a fine application of the motif in the plate in color by Miss Middleton. This plate is perhaps too ambitious for the average decorator but it is full of inspiration and suggestions. The plate by Mrs. McCrystle also is capable of being used in part as well as a whole.

\*

We would call attention to the work of the class in design under the instruction of Miss Margaret Overbeck. The most striking point to a careful observer is that each pupil has kept her marked individuality, instead of copying the style of the teacher as usually happens. As class work it is very unusual and many things are clever.

\*

The prizes in the competition for a design to be adapted to commercial china were awarded as follows: First prize, \$25.00, Mrs. Anna M. Sessions; second prize, \$15.00, Mary Louise Davis; third prize, \$10.00, Eleanor Chadeayne.

\*

*Flat Enamel Decoration on China* is the title of a booklet by Mrs. LeRoy T. Steward, of Chicago, the founder of the Atlan Club. The remarkable work done in Chicago these last years, in flat enamels, especially on soft Satsuma pottery, but also on china, has attracted attention everywhere. Many examples of this fine work will be illustrated in both February and March issues of KERAMIC STUDIO. Students will find Mrs. Steward's book an invaluable addition to their library. Its price is only \$1.00.

\*

The Van Nostrand Co., of New York, has just issued a book on Glass Manufacture by Walter Rosenhaim, Superintendent of the department of Metallurgy at the National Physical Laboratory. This book is written in a simple, comprehensive way and has been kept as non-technical as possible. It covers all the different processes of glass manufacture which are in existence to-day. The only regret readers will have will be due to the lack of illustrations. It seems that in a publication of this kind, illustrations of the different glass products as well as of the processes of manufacture would have made the book much more attractive. But illustrations would of course have increased the cost considerably, while the book is placed on the market at a very moderate price, \$2.00 net.

\*

## EXHIBITION NOTE

The New York Society of Keramic Arts will hold an Exhibition in the Galleries of the National Arts Club, 119 East 19th St., from March 24 to April 10, 1909. Blanks

for the Exhibition will be sent on application. All articles must reach the Galleries by Saturday, March 20th. Correspondence should be addressed to Miss Edith Penman, 939 Eighth Avenue, New York City.

\* \* \*

## LEAGUE NOTES

THE decoration of porcelain, though much abused and misunderstood in the past, is now fast gaining the recognition as a fine art that it deserves. One of our ablest art critics writes: "It is only within recent years that painting on china or porcelain has been accepted among the fine arts." And yet, the very origin of china painting was to give permanence to the artists' work by using colors which would not fade and be lost with time.

The field for work of the designer and decorator of porcelains is enlarging and those who fail to keep up with the times by studying conventional ornament will find their occupation growing less remunerative.

Interior decorators are beginning to see the incongruity of Dresden china dinner sets in colonial dining rooms, and are now having the design carried out on the china, in keeping with the other decoration of the room. The problem due March first, of the Cross flower bowl will admit of some very interesting work and should result in a very attractive finished piece.

This bowl has been manufactured from outline in last year's study course and is now on the market. As it is designed to hold cut flowers or a small growing plant it would be well to bear in mind the suggestion of the Chairman of Education that the finished design be executed in monochrome.

A design too glaring in color would not suitably frame the plant. The relative importance of the plant and its holder should not be forgotten.

This is the last problem in this year's study course and members are requested to send the designs in promptly, so that they may be returned in time for use in decorating a piece for our Annual Exhibition, May 11th.

Our President has requested a few words on the means of firing the Wheeler Vase, as so many of The League members have been unfortunate in having the vase crack across the corners in the firing. There is no difficulty in firing this or any other piece of Belleek, if the piece is inverted on strips of platan instead of the regular stilts which would mar the exposed edge.

If the platan is unobtainable in your locality it can easily be made of plaster of Paris mixed with saw-dust; the latter will fire out and leave the rest quite porous. It is easily cut in strips and perfectly safe to use under any Belleek.

At the last Advisory Board Meeting the name of Miss Henrietta Lang, Detroit, Michigan, was proposed and accepted as an individual member of the League. Copies of the study course and a short history of the League will be promptly mailed to any one interested who sends self-addressed stamped envelope for same.

IONE WHEELER, Cor. Sec. N. L. M. P.,  
1026 Fine Arts, Chicago.

## THE DECORATION OF ARTISTIC GRAND FEU GRES

(CONTINUED)

*Louis Franchet*

## FIRING IN A FIRE-MOUTH KILN

The simplest kiln is the best, and I will not undertake to describe the extravagant complications which have been designed under the pretext of improvements.

As the manufacture of artistic grès, such as we are studying here, will never be conducted on a large scale, I will take as a type a small kiln, having about one and a

half cubic meter capacity. Among the different systems which I have tried I have adopted a down draft kiln with three fire mouths. The kiln is one and a quarter meter wide, and one and three-quarters high in the center, with a baking chamber one meter and seventy centimeters high.\*

This system has been tried in many establishments,

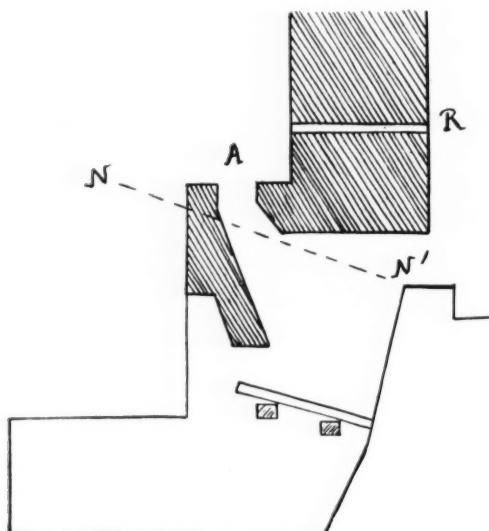


Fig. 1

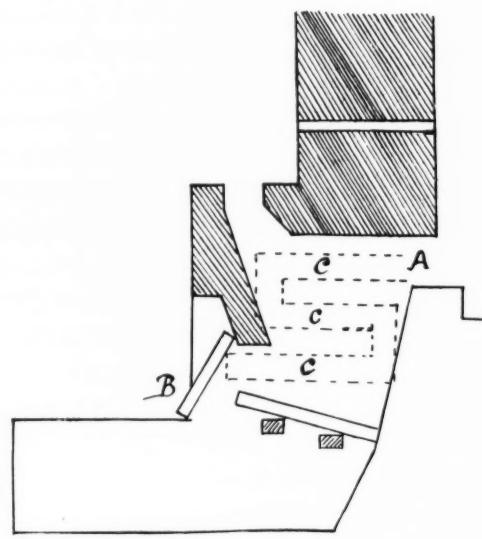


Fig. 2

half cubic meter capacity. Among the different systems which I have tried I have adopted a down draft kiln with three fire mouths. The kiln is one and a quarter meter wide, and one and three-quarters high in the center, with a baking chamber one meter and seventy centimeters high.\*

The ware is placed in saggers and the firing is done with coal in a maximum time of eighteen hours. A circular shape is the best because circular kilns fire more evenly than others and there is less space wasted.

Without describing the various systems of fire mouths which have been tried, I will describe that which gave me the best results (fig. 1):

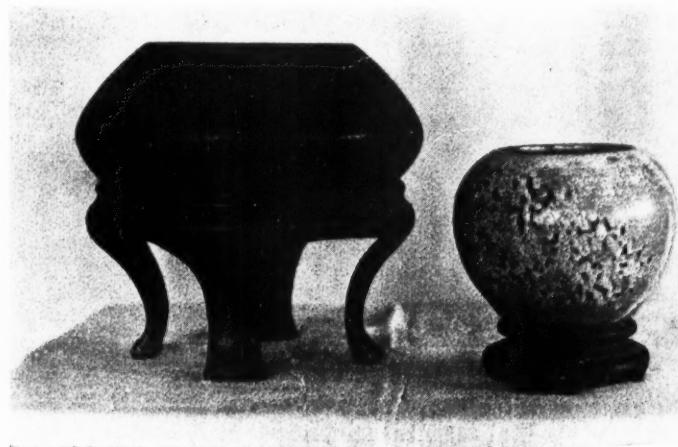
In this very simple fire mouth the fuel is introduced at A, and during the grand feu period it must not go above the level marked by the line NN'. The coal must not be fed in too small pieces or in dust, but in pieces about as big as both fists together. A coal should be used which produces a long flame and is not sulphurous.

Such a fire mouth is easily regulated and consumes comparatively little fuel; in this kiln I fire to cone 9 in 18 hours with only 1,400 lbs. of coal. Attempts have been made to improve the design by producing recuperation, with the idea that the cold air entering under the grates must delay or impede combustion. There is more truth in this in theory than in practice, because when the air comes in contact with the fuel it has already been considerably heated up by the radiation from the lower part of the fire mouth; it is in fact very warm air which comes in under the grates. However, the following arrangement has been

among them at Sèvres, and from plans given to me there I have myself built three kilns. In every case I found that the results of these costly experiments were unsatisfactory. There was no economy of fuel and it was almost impossible to regulate the kiln so as to obtain a reducing or oxidizing atmosphere at will. I would therefore advise ceramists to be extremely careful when trying such a system of fire mouths.

The simple fire mouth which is shown in fig. 1 is the one which I recommend. I have used it successfully both with coal and wood firing. For wood firing I simply place the grates close to each other, leaving only space enough for the fall of ashes. It is unnecessary to construct a special fire mouth for wood.

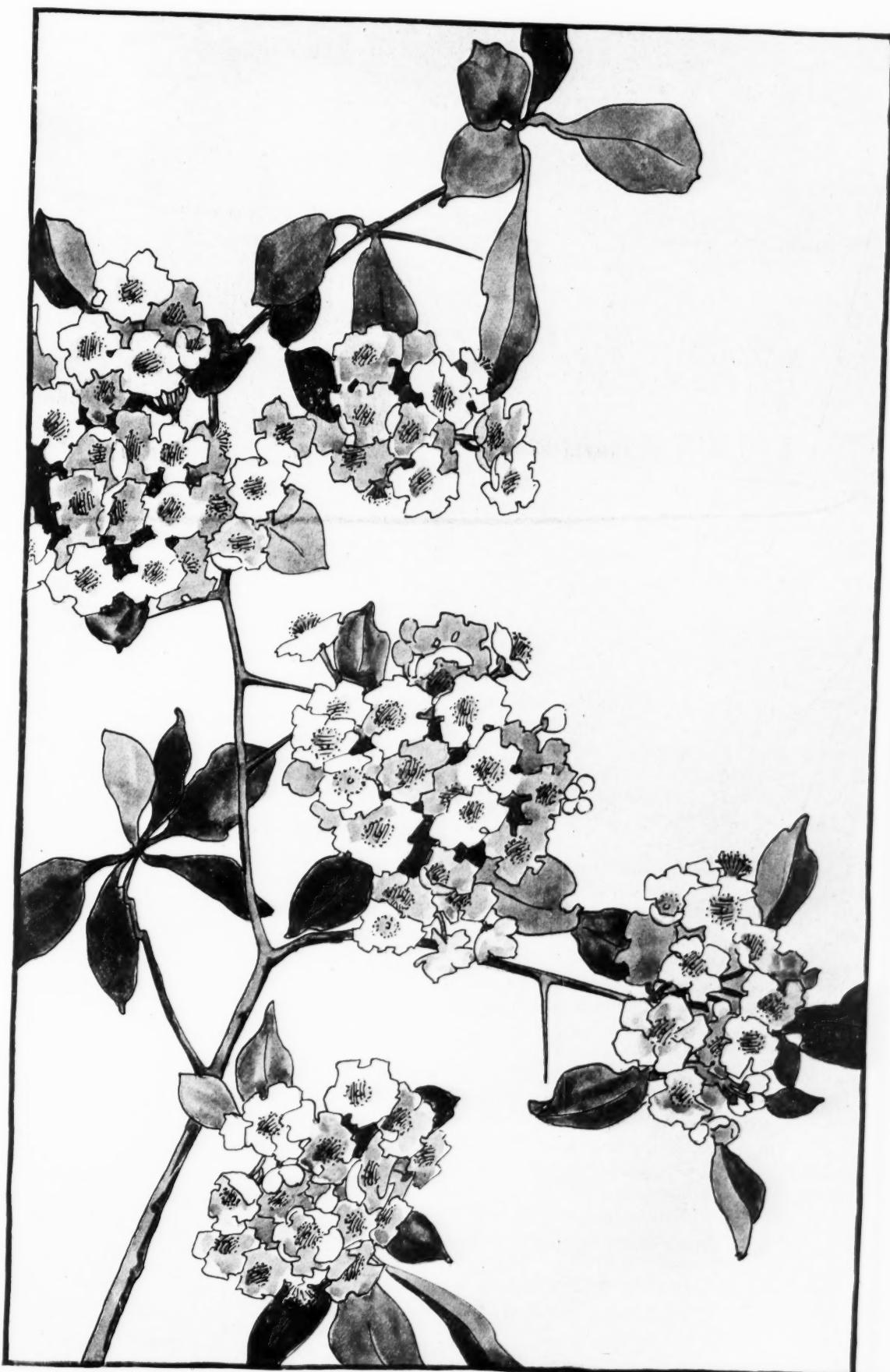
It is well known that in the process of firing there are two distinct periods which French ceramists call *petit feu* and *grand feu*. In an ordinary stoneware or porcelain



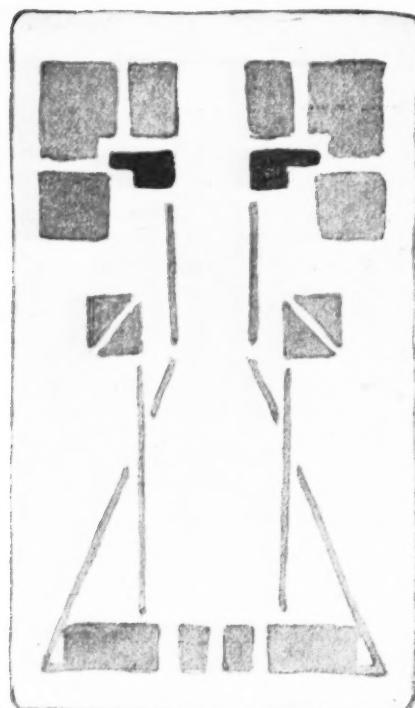
Cone 9 Stoneware in mat glazes—Prof. Chas. F. Binns

\*M. Franchet does not explain the difference between the "baking chamber" and the "kiln." The kiln which he is describing is built in two stories. In the lower one the firing proper is done, while in the upper are placed the clay wares to undergo a preliminary "baking." The temperature of this upper compartment is much less severe than that of the kiln.

—Prof. Chas. F. Binns.



WHITE HAWTHORNE—HENRIETTA BARCLAY PAIST



Richmond Class, No. 1—Maud Kaufman Eggemeyer

fabrication, the only object of the *petit feu* period is to bring about the dehydration of the silicate of alumina without causing cracks in the ware, but in the development of colors under reducing conditions, the *petit feu* plays another important part. It is only during this period that reduction can be applied with good results, that is, before the glaze begins to fuse. Reduction during the *grand feu* period is not advisable; besides, no thorough reduction is then possible, as gases are reducing only when the combustion is incomplete, and an incomplete combustion would prevent the rise of temperature necessary for the proper burning of the ware.

A reducing firing should be regulated as follows: during the *petit feu* period coal may be used, but wood, which I have always used, gives a much more regular reduction and consequently finer results. Both the upper and lower parts of the fire mouth are closed with heavy iron plaques, and sticks of very dry wood are thrown in. These sticks should be heavy enough to burn very slowly, and in the kiln which I have described three or four sticks about every half hour will be required for each fire mouth. In about 8 or 10 hours the temperature will reach Seger cone 013 ( $850^{\circ}\text{C}$ ). At this point the *grand feu* period begins, the iron plaques are removed and from now on the kiln may be fed with coal by filling the fire mouth up to line NN' (fig. 1). This quantity of coal will last about one and a half hours, but of course it is left to the judgment of the firer to decide when the supply should be renewed. After about four hours it will be found necessary to remove with a poker the clinkers which have been left by the combustion of coal and which obstruct the grates. With certain kinds of coal this cleaning of the grates may have to be done oftener.

It will be noticed that when describing the *petit feu* process, I did not mention the chimney damper, which, however, is absolutely necessary. In most of the down draft kilns, which are in general use to-day, the dampers are on the pipes leading to the baking chamber, and about one meter above the floor of the kiln. But in my many

experiments I have found that with such dampers a perfect regulation of the firing is impossible. I much prefer a single damper above the baking chamber and right at the base of the chimney. This makes possible a perfect control of the reducing and oxidizing atmospheres.

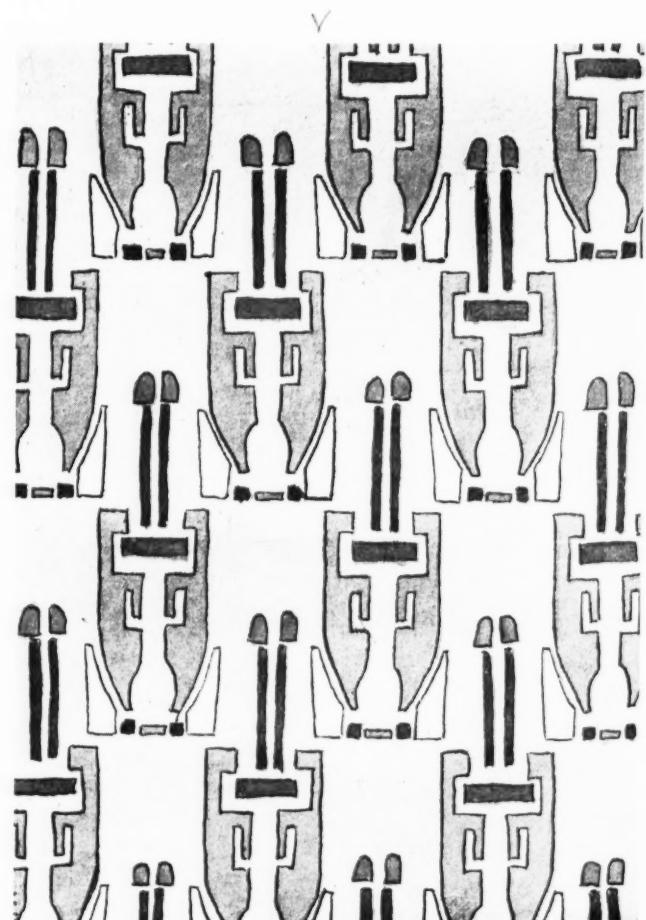
How much the damper should be closed during the *petit feu* period depends entirely on the draft. It should be left open wide enough to permit the consumption of gases by the kiln, not more.

The normal consumption of gases by the kiln is also the only rule which can be given for the regulation of the *grand feu* firing, and in this case much will depend upon the outside atmospheric conditions. With too active a draft there will be a loss of heat through the chimney and the temperature will not rise as it should. With too slow a draft the combustion will be incomplete, reducing gases will be produced and again the temperature will remain stationary. These matters should be left to the judgment of the firer.

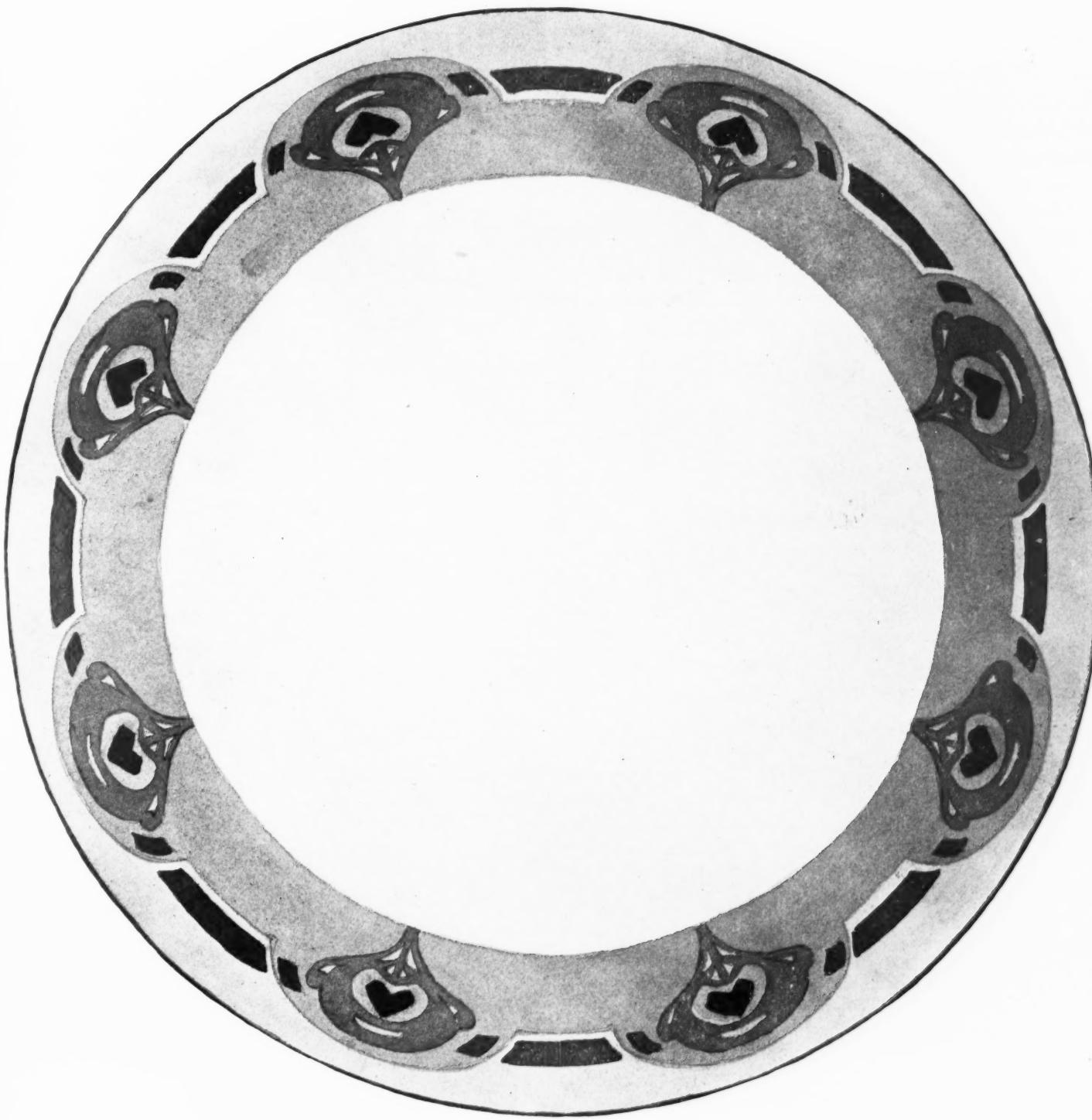
I insist again on the point at which in a grès firing to cone 9 the reduction period should stop. M. Taxile Doat in "Grand Feu Ceramics,"\* page 143, says that the reduction should be carried up to cone 06 instead of cone 013, but this kind of reduction can be applied only to hard porcelain, not to grès, and even in the case of the *porcelaine nouvelle* of Sèvres, I do not see any advantage in carrying the reduction further than cone 013. In fact when this limit is exceeded it generally occurs that flammé reds of copper are smoky or of an unpleasant brownish tone.

TO BE CONTINUED

\*Grand Feu Ceramics, by Taxile Doat—Published by KERAMIC STUDIO PUB. CO., Syracuse, N. Y. 1905.



Richmond Class, No. 2—Kathryn Retty



RICHMOND CLASS, No. 3—MAUD KAUFMAN EGGERMEYER

## THE RICHMOND, INDIANA, CLASS IN DESIGN

*Margaret Overbeck, Instructor*

THE collection of designs given in this issue is of the work of an interesting summer class that met once each week in a quiet, cool place in Richmond, Indiana—interesting because they were striving intelligently for originality and individuality in their work instead of being content with second hand material.

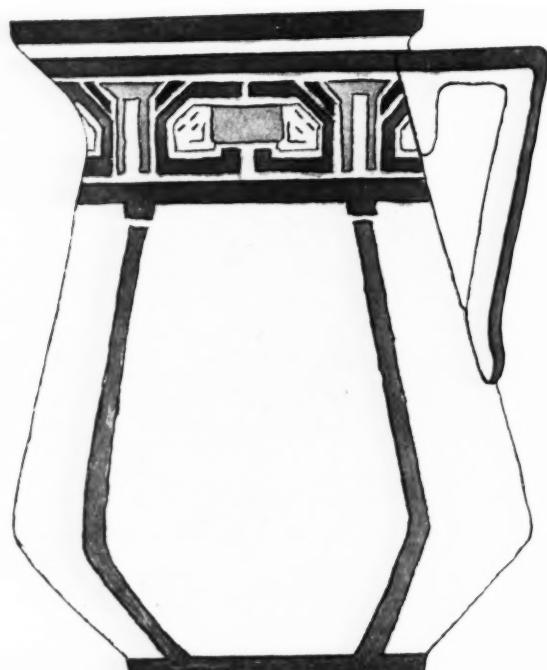
The movement grew out of the Keramic League, a young but thriving organization; though the class in Composition and Design was not confined to this branch, but included some proficient in various lines of fine art as

well as crafts. This, however, was the beginning of concerted work in original design—a beginning with much promise.

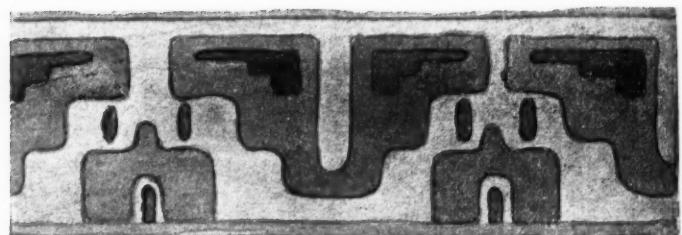
The results of the summer's work were particularly gratifying to the teacher because of the growing enthusiasm, and the fact that the end of the season's study showed no waning of interest but rather the opposite. Each worked with a definite purpose—if not that of practical application of design, as was true in most cases, it was as a basis for future work, and with an understanding of the value of the creative element in this line of study, and that to make art vital and enduring it must be alive.

De Pauw University, Greencastle, Ind.

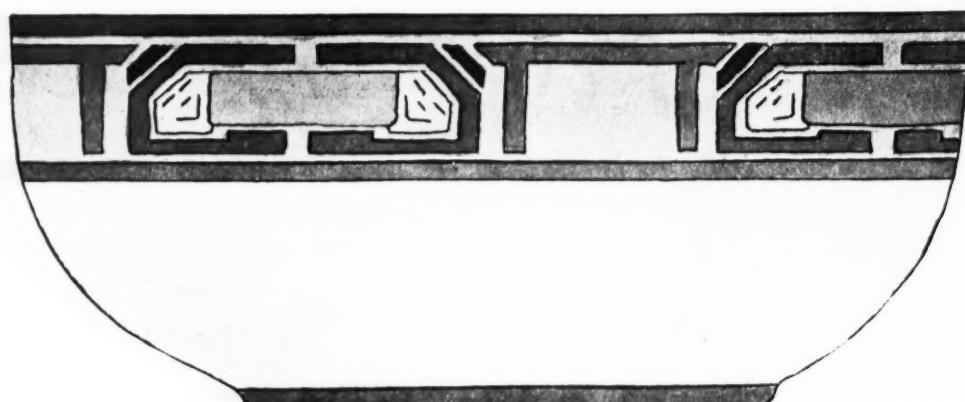
## KERAMIC STUDIO



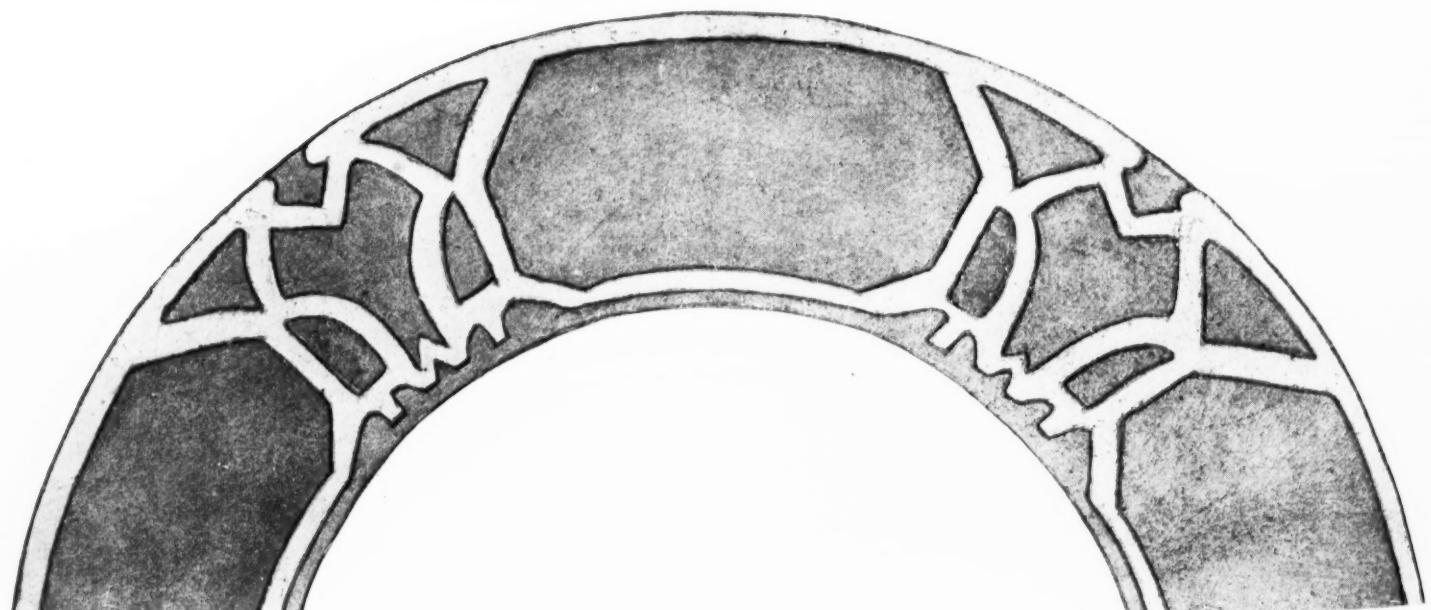
No. 4 Border—Georgia Potter



No. 5 Border—Constance Bell

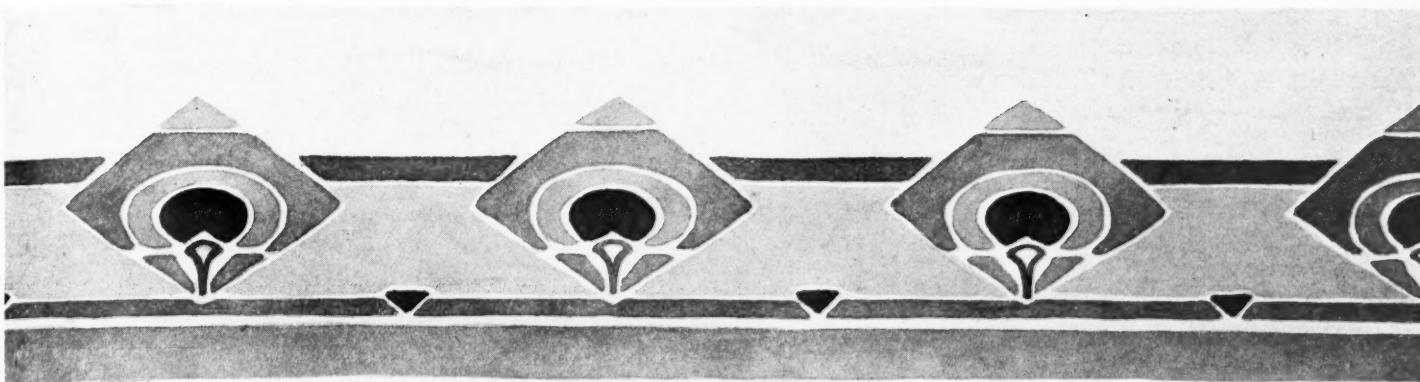


No. 6. Pitcher and Bowl  
Kathryn Retty



No. 7. Plate—Mrs. Mansfield

DESIGNS BY RICHMOND, INDIANA, CLASS—MARGARET OVERBECK, INSTRUCTOR



No. 8. Border—Maud Kaufman Eggemeyer



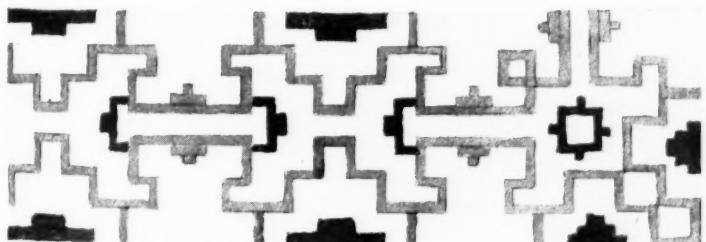
No. 9. Border—Maud Kaufman Eggemeyer



No. 10. Border—Mrs. Mansfield



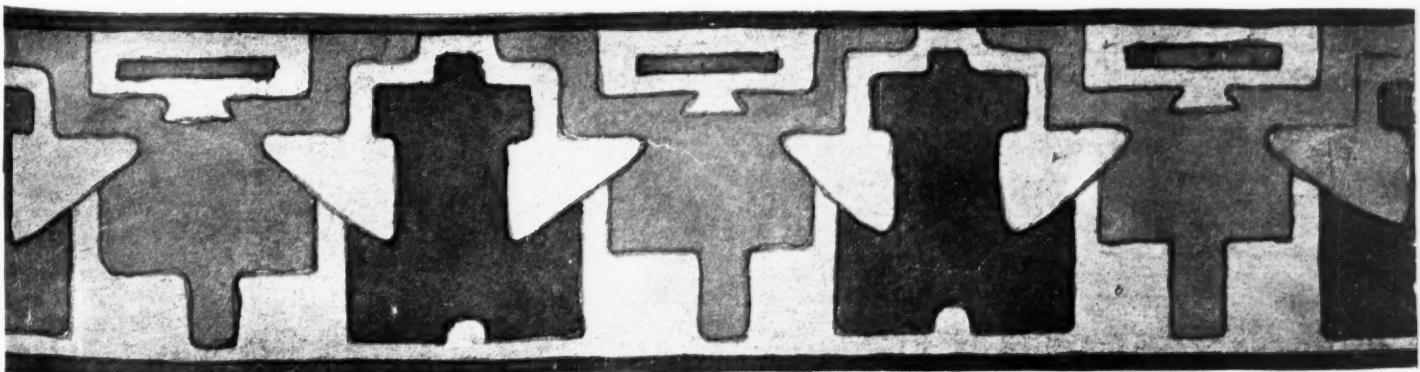
No. 12. Border—Bessie Whitridge



No. 11. Border—Georgia Potter



No. 13. Border—Bessie Whitridge



No. 14. Border—Constance Bell

DESIGNS BY RICHMOND, INDIANA, CLASS—MARGARET OVERBECK, INSTRUCTOR



RICHMOND CLASS, No. 15, PLATE, No. 16 VASE—KATHRYN RETTY

**COLOR SUGGESTIONS FOR DESIGNS  
BY MISS OVERBECK'S CLASS**

No. 1—Ground, grey green. Stems and leaf forms, olive green. Flower and upper triangle of bud, green blue. Dark spots, orange or terra cotta.

No. 2—Ground, Ivory or Satsuma color. White forms, White Enamel. Second tone of grey, Yellow Brown. Darker grey, Capucine Red. Two darkest square spots and parallel bars, also outlines, Red Brown or Gold.

No. 3—Satsuma or greyed Ivory tone fired over all. Lightest grey, Apple Green tint. Second grey, mixed tint of Apple and Royal Green. Third shade of grey, Royal Green with touch of Banding Blue. Darkest tone, Banding Blue with a touch of Royal Green.

No. 4—Tint of Pearl Grey and Albert Yellow mixed. Flower spots, Violet. Stem and leaf forms, Green.

No. 5—Carved or incised, most appropriate to pottery in mat blues and greens or dull greys, yellows and browns.

No. 6—Ivory, Yellow Brown, Gold.

No. 7—Most appropriate for pottery design incised and with mat glaze.

No. 8—Ivory tone fired first, then ground, three tones

of grey, Pearl Grey with Black, Blue and Green added to deepen. Bands and triangular spots, two shades of Banding Blue with touch of Royal Green. Eyes, a darker shade of same. Semi-circle about eye, also triangular spot at top, Yellow Brown. Balance of design, olive brown made of Yellow Brown and Royal Green.

No. 9—Ground, Ivory. Flowers, Yellow. Center and outline, Yellow Brown. Leaves and stems, Olive Green.

Nos. 10, 11, 12 and 13—Blue, or green, or blue and green.

No. 14—Appropriate for pottery design in mat glazes and incised lines.

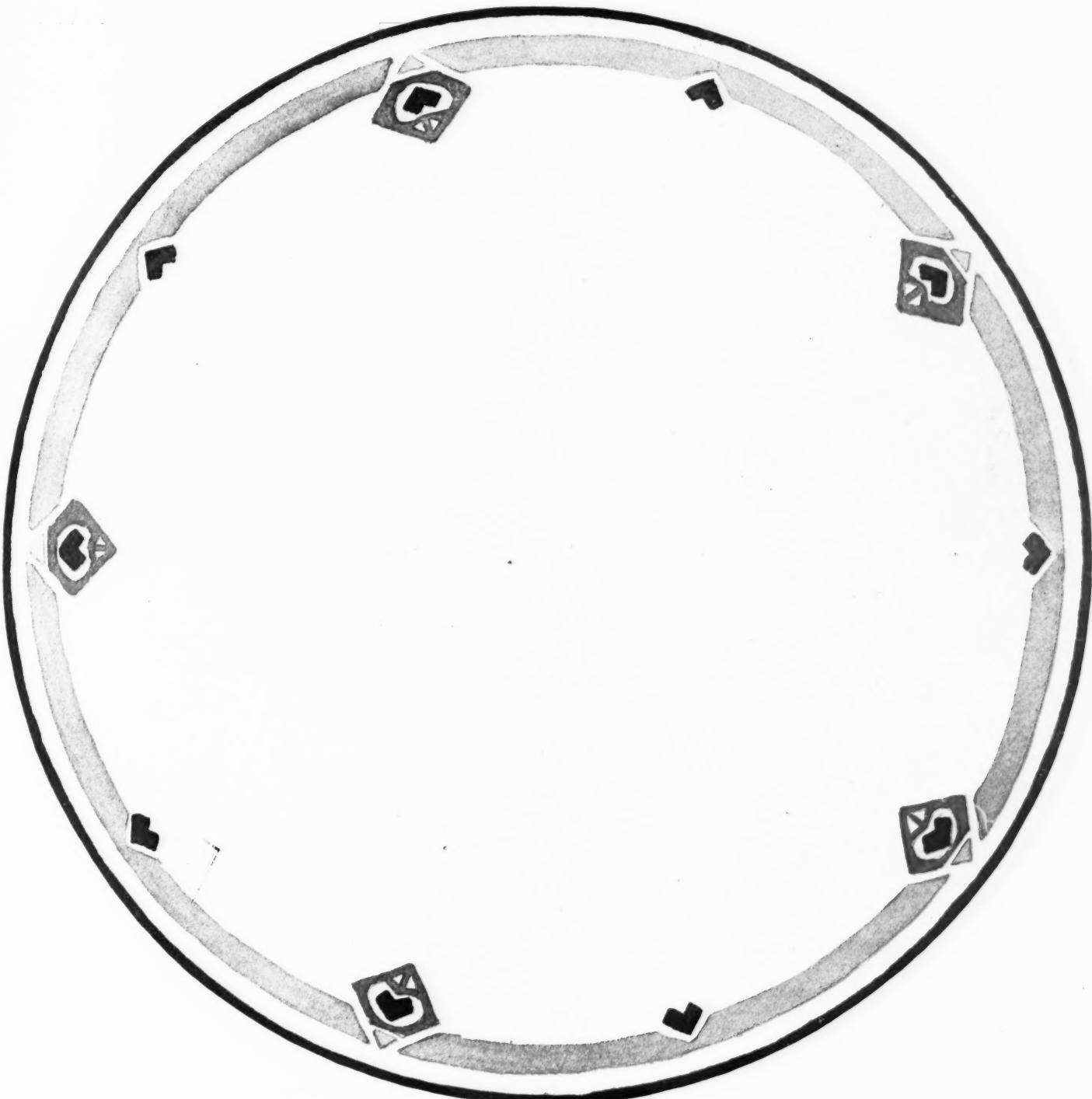
No. 15—Ground of border, Violet. Flower forms, Yellow with Yellow Brown centers, red outlines. Leaves, Olive Green, with darker outline. Ivory, tint in center of plate.

No. 16—Ground, Ivory. Design in colored golds with black or red outlines.

No. 17—Tint, Pearl Grey. Band, light blue. Dark spots and edge, dark blue. Diamond shape, medium green. For blue and green, use Banding Blue, Royal Green and Black, changing proportions of Blue and Green.

**KERAMIC STUDIO**

221



RICHMOND CLASS, No. 17, PLATE—MAUD KAUFMAN EGGERMEYER

## KERAMIC STUDIO

## CERAMICS AT THE NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

THE National Society of Craftsmen held their second annual exhibition in the galleries of the National Arts Club, 119 E. 19th St., New York City, during December.

There was a large exhibit of pottery, Grueby, Rookwood, Van Briggle, Mr. C. Volkmar and the Marblehead Pottery contributing quite a number of interesting tiles.

Mr. Walrath had an interesting vase in yellow crystalline glaze; Mrs. C. L. Poillon some new experiments in color, and the Markham Pottery a number of one fire pots, designed especially for flowers.

The exhibit of over glaze decoration was small and very good. Miss Caroline Hofman had a very noteworthy exhibit in delightful color combinations. Miss M. Middleton and Mrs. McCrystle of Chicago, some of their beautiful work in flat enamels. The cover of a Satsuma bonbon dish was exquisite in color and wonderful in technique.

Mrs. A. B. Leonard had a very interesting exhibit; among other things a number of pieces in slightly raised gold work; a bowl in blue and green enamel and a teapot in enamel, Chinese motif.

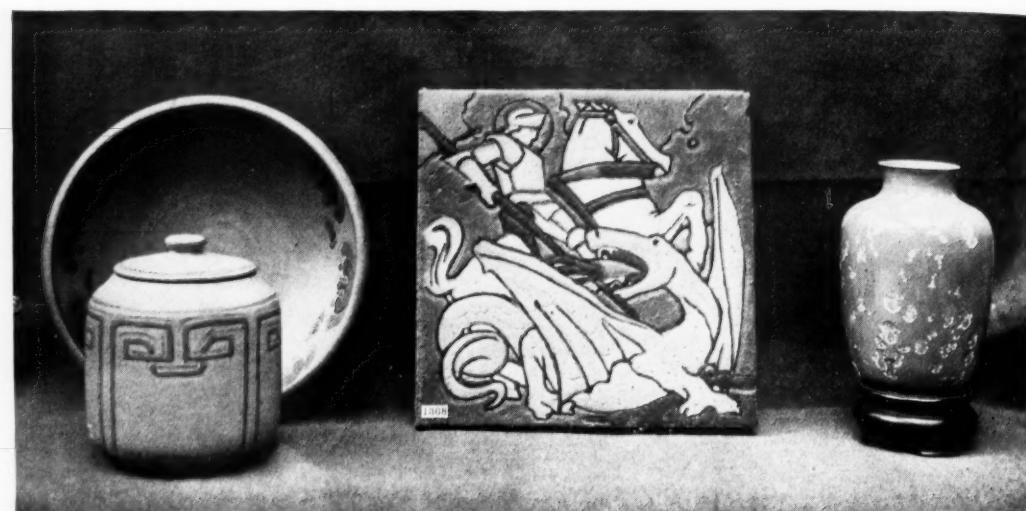
Mrs. S. W. Safford, a quaint individual tea set, of three pieces in gold and copper.

Miss Maud Mason, some tea jars suggesting the Coptic in very harmonious combinations of color and a pitcher in greens, very Japenesque.

## CHOP PLATE (Supplement)

*May McCrystle*

THE flower forms in red and the center of yellow flower forms are the same color. Pompadour Red in powder, any good dark Pompadour will do, mixing it with fat oil of turpentine and thinning with turpentine. Paint it on smoothly, padding each petal with very small pad, working from the center of the flower out, and making the edge of each petal almost white, shading down to a real red. This is the only flat color; all the rest are used with enamels and I use a mixture for hard china of one-third Hancock's Hard White Enamel to two-thirds German Relief White, using just enough fat oil to hold them together and thin with turpentine so as to ground smooth. That is the enamel I shall refer to in mixing the following colors. The light yellow is very little Silver Yellow toned with Deep Purple added to the enamel to quite a light shade and the darker yellow is the same adding a very little Orange Yellow and more Deep Purple to the light mixture. Green for leaves is Apple Green toned with Deep Purple and Brunswick Black, adding one-eighth enamel. Keep the colors well mixed with turpentine and do not lay the green thick; shade the leaves by not applying evenly, making some parts of the leaf very thin. The blue is Dark Blue toned with Brunswick Black and Deep Purple; add a little enamel to this mixture for the darkest blue and more for the other shades making the lightest almost white. Blend two shades together where



Bowl and Tea Jar—Marblehead Pottery

Grueby Tile

Jar, crystal glaze—F. E. Walrath

## NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

you see them used. The outline is of course the first work in painting the plate. I use Ivory Black, two-thirds; Dark Blue, one-third for outline; and equal parts of Ivory Black, Dark Blue and Brunswick Black for black lines. All colors are La Croix except Brunswick Black, which is the Dresden. Colors that are used with enamels should not be painted on, but should be kept well mixed with turpentine only, and using a pointed brush, float the color on the place with the point of the brush. If the plate is to be tinted it should be done after the outline is fired, mapping out the design; and Turtle Dove Grey in La Croix colors makes a very good tint, using it very thin indeed in the plain part of plate and more color back of the design.



## PEACOCK PLATE (Supplement)

*Matilda Middleton*

THE band back of the heads of peacocks, the breasts and wings of same and the center of plate are one color in different tones, the color being what I call Satsuma. It is composed of Silver Yellow, Brunswick Black (German), Deep Purple and Brown 4 or 17. When mixed properly it should have a dark brown color.

The red used is Capucine Red and Pompadour Red 23 (German), equal parts and toned with Brown 4 or 17.

Yellows: Silver Yellow, a little Orange Yellow toned with Deep Purple and Brown 4 or 17, using more enamel in the lighter shades.

Brownish lavender is made by using Light Violet of Gold, Dark Blue, Yellow Brown (German) and Brown 4 or 17, adding enamel according to color desired.

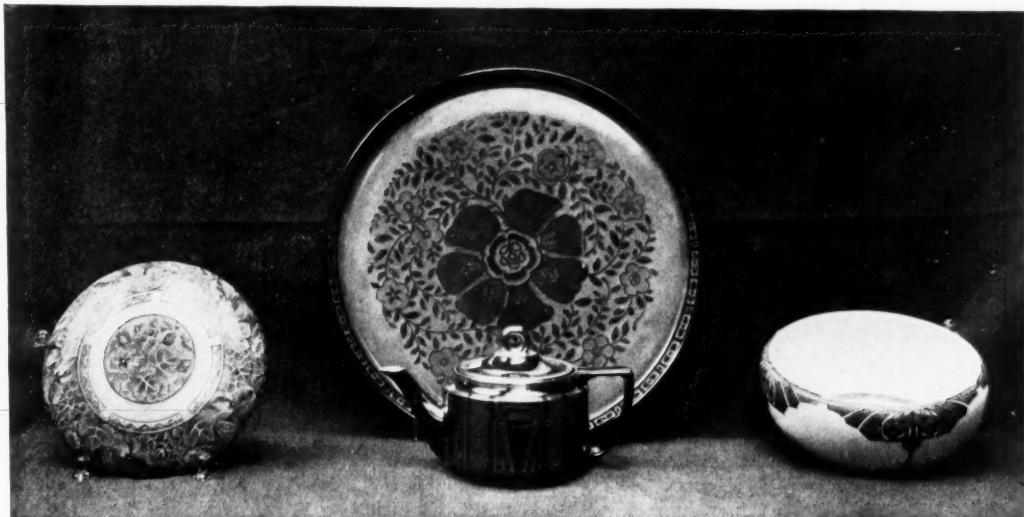
Greens: Apple Green toned with Brunswick Black and Deep Purple.

The eyes in tails of birds are the same green as used for leaves adding enamel to make them much lighter.

The blue for the peacock is Dark Blue toned with Brunswick Black and Deep Purple, put on with a thin wash over the outline (which was fired in) also using same green in flat washes for the back and tail to give a greenish blue effect.

The dotted background done in gold holds the design together, and while it seems a long and tedious piece of work it is really very quickly done.

Enamels used are composed of two-thirds Aufsetzweiss and one-third Hancock's Hard Enamel.



Bonbon box in flat enamel—Miss Middleton

Tray—C. Hofman

Teapot in copper and gold, Mrs. S. W. Safford

Bowl—E. Stewart



Water pitcher—Miss M. M. Mason

Salad bowl—Mrs. A. B. Leonard

Water jug—Caroline Hofman



Tea Jar—Mrs. A. B. Leonard

Chop Plate—Mrs. A. B. Leonard

Plate—May McCristle

Tea Jar—Maud Mason

NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

## KERAMIC STUDIO



SECTION OF PLATE (Supplement)—MATILDA MIDDLETON



SECTION OF PLATE (Supplement)—MAY McCRYSTLE



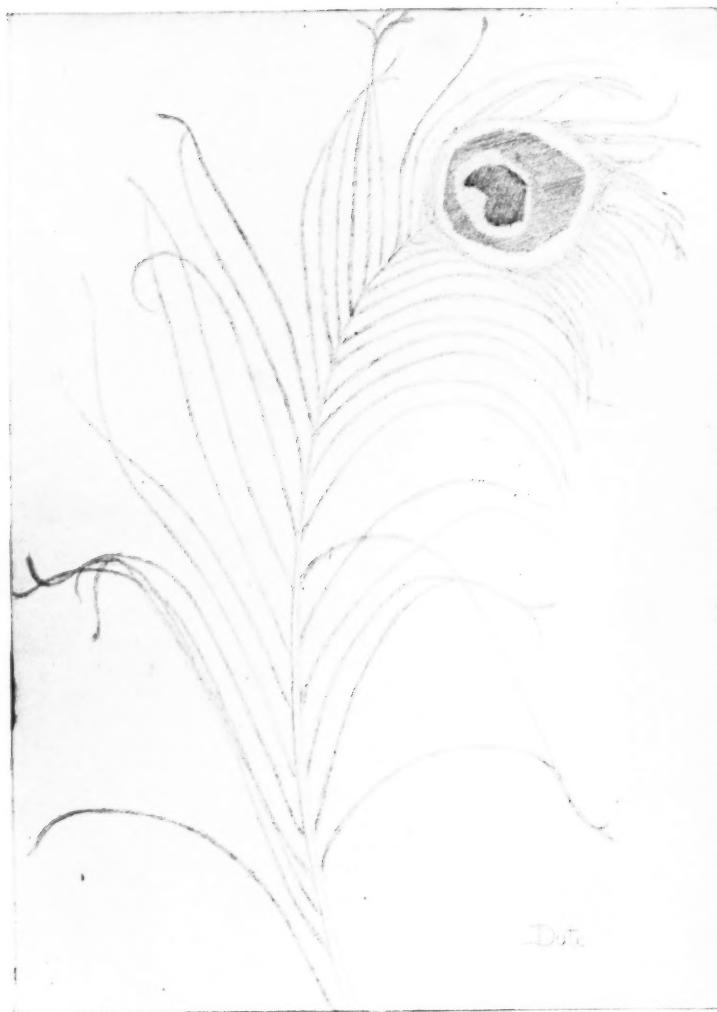
CENTER MEDALLION OF PLATE (Supplement)—MAY McCRYSTLE

KERAMIC STUDIO

225

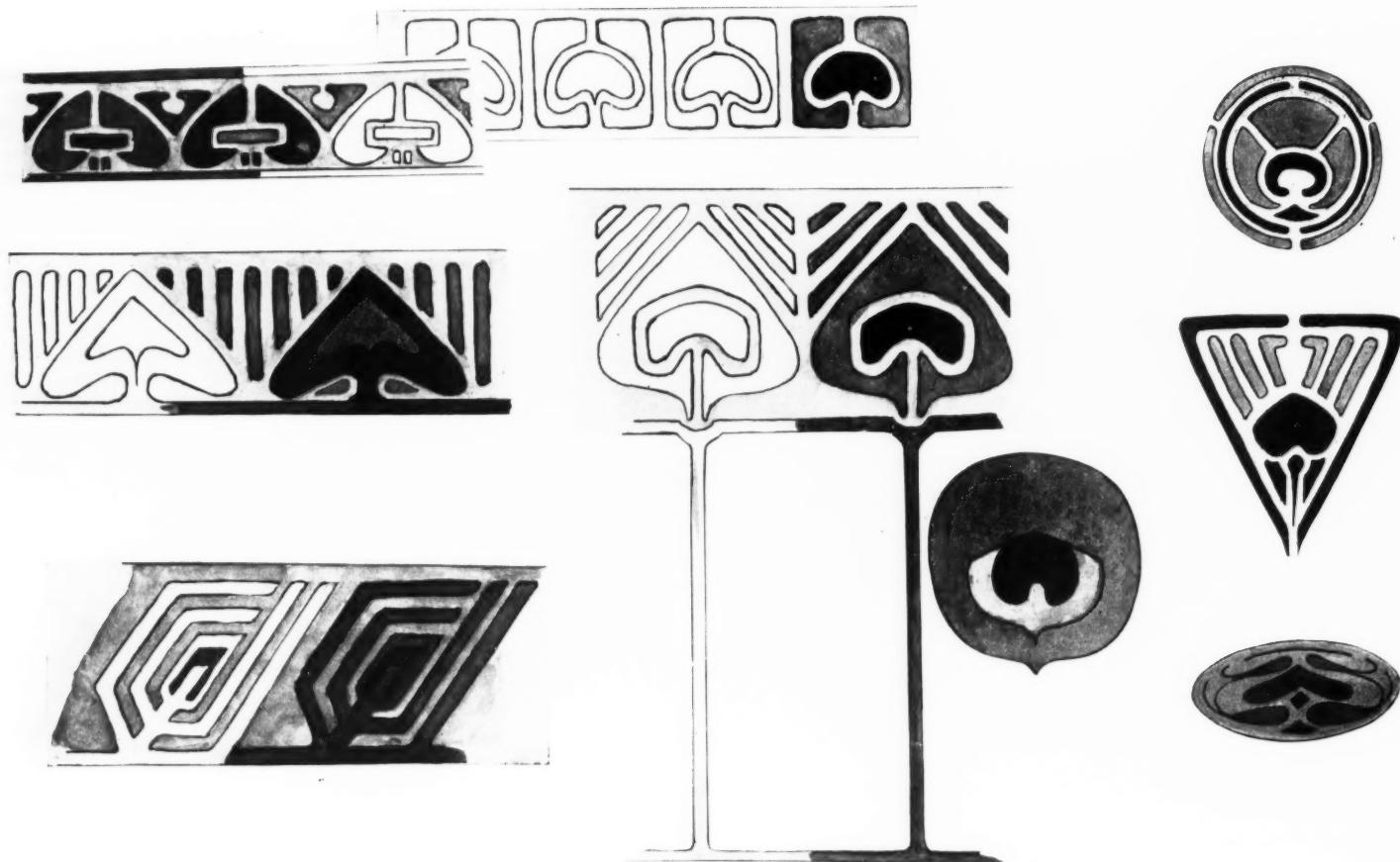


ORANGE LILIES—HANNAH OVERBECK



#### CONVENTIONALIZATIONS OF PEACOCK FEATHER

THE conventionalizations of the Peacock feather motif by Miss Drucilla Paist can be carried out in any of the color schemes suggested elsewhere in the magazine. It is suggested, however, that for most designs one of the following color schemes would prove most effective: 1. Ground, Ivory; design in Yellow Brown and Gold; or ground Yellow Lustre; design, Orange Lustre and Gold; Black or Brown outlines. 2. White ground; design in a Purple Blue and Blue Green with or without a Yellow Green added. 3. Satsuma color for ground; design in Gold, Green and Capucine Red with Red outlines.



CONVENTIONALIZATIONS OF PEACOCK FEATHERS—DRUCILLA PAIST



NO. 1—FIGURE TILE ALICE E. WOODMAN

NO. 1—Figure Tile—Lustres—Ground Ivory; flesh in mineral colors; draperies in Yellow over Rose; trimming, Ruby over Dark Green; use Gold in ornaments with Black outlines. For peacock use Iridescent Blue, Ruby over Dark Green, and Yellow Brown; Black outlines.

No. 2—These designs and conventionalizations of the

peacock and peacock feather by Miss Woodman can be carried out in any of the color schemes given for Miss Overbeck's class designs. Color schemes for some of the conventionalizations are given on page 220. These color effects can be applied to any design, but the decorator is at liberty to use any color scheme which may suggest itself.



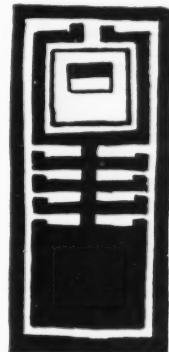
CONVENTIONAL PEACOCK FEATHERS—ALICE E. WOODMAN



No. 1



No. 2



CONVENTIONAL  
PEA-COCK  
FEATHERS

No. 3

CONVENTIONAL PEACOCK FEATHERS—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN

## ANSWERS TO CORRESPONDENTS

A. M. W.—Flux is added to mineral colors to aid in incorporating the color with the glaze. It gives a higher glaze than the color alone; if too much is used it fades the color. The Iron colors are difficult to fuse with the glaze so the flux is a great aid to them. The Iron colors are Reds, such as Pompadour, Carnation, Capucine, Orange and Blood Red; also Browns. Olive, Moss, Royal and Brown Green all fire badly on Belleek as do some other greens. The Lenox Co., Trenton, N. J., send out a booklet on the proper colors to use with Belleek; write to them mentioning KERAMIC STUDIO.

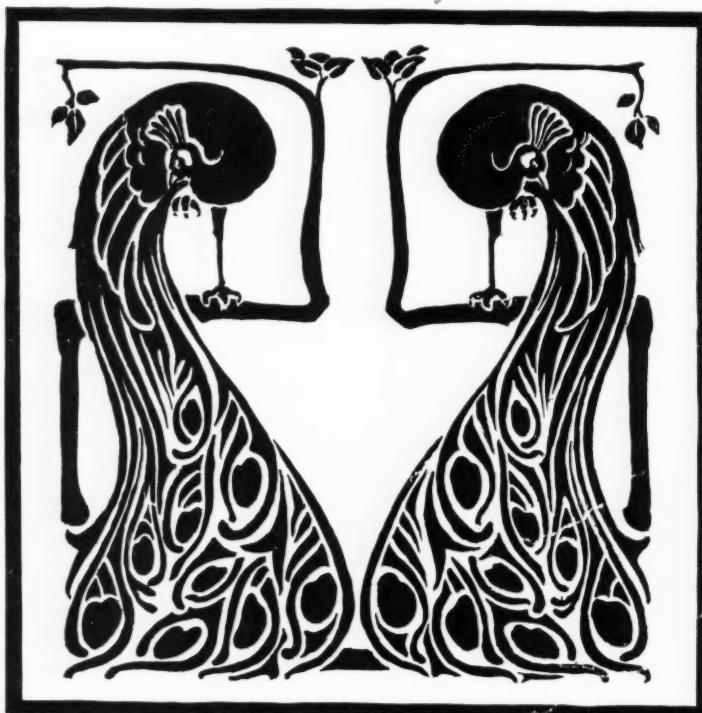
M. E. C.—Opal glass can be decorated the same as china but it needs special care in firing. Try a broken bit first, firing till the kiln is red only on the bottom; if this is underfired try again a little higher, or if overfired a little less red in kiln.

MRS. L. A. P.—Lustre decoration is still used extensively though not as much a fad as some time ago. "The Class Room," KERAMIC STUDIO, 1906, con-

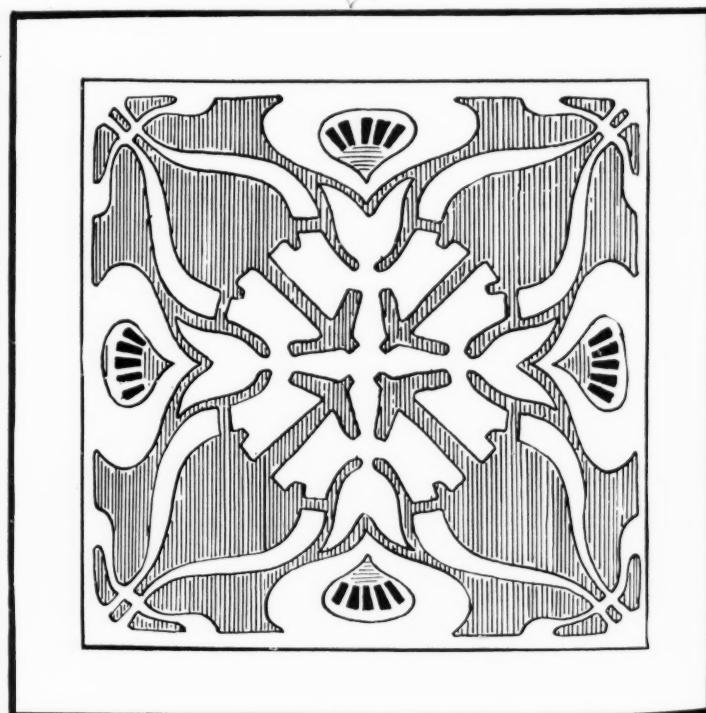
tained thorough instruction in this medium. Keramic Studio Pub. Co. expect soon to publish a book on this subject. Many simple and effective decorations can be made in this medium for the minimum of work which command quite a fair price.

J. H.—For banding plates prepared Roman Gold should be mixed with a mixture of oil of lavender one-half, spirits of turpentine one-half. The consistency should be that of cream; it should receive a good rose heat in the kiln. The initial or monogram is best on the rim just below the band.

MRS. C. D. W.—Not being familiar with the American ware you mention, it would be impossible to give exact advice, but as it blisters with the same fire as French china receives, we should suggest that you give it less fire. Do not go by the time but by the color of the kiln. When paste begins to chip off it is hopeless to try to repair it; every successive fire will chip more. Liquid Bright Gold can not be used over paste but it can be used over fired Dresden Aufsetzweiss. Paste should not be put on until the next to the last fire. Repeated fires are bad for it.



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN



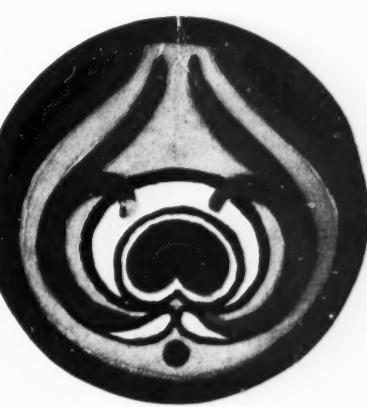
PEACOCK PATTERN FOR TILE—VIRGINIA MASON



No. 5



No. 8



No. 4



No. 9

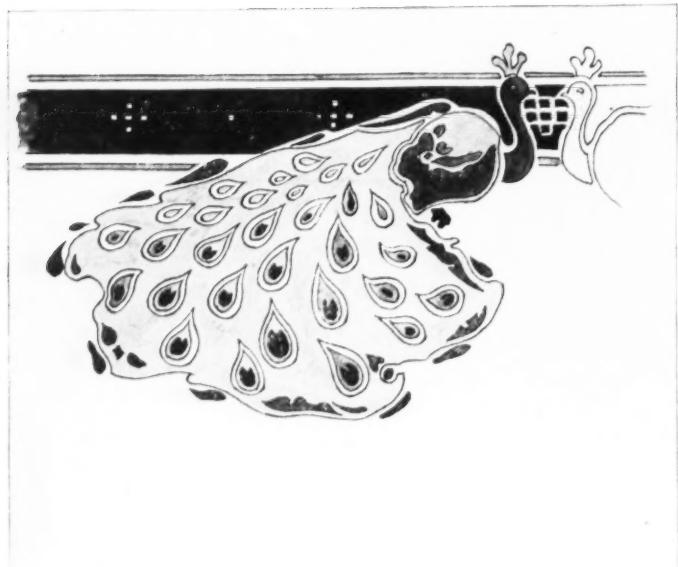


No. 6

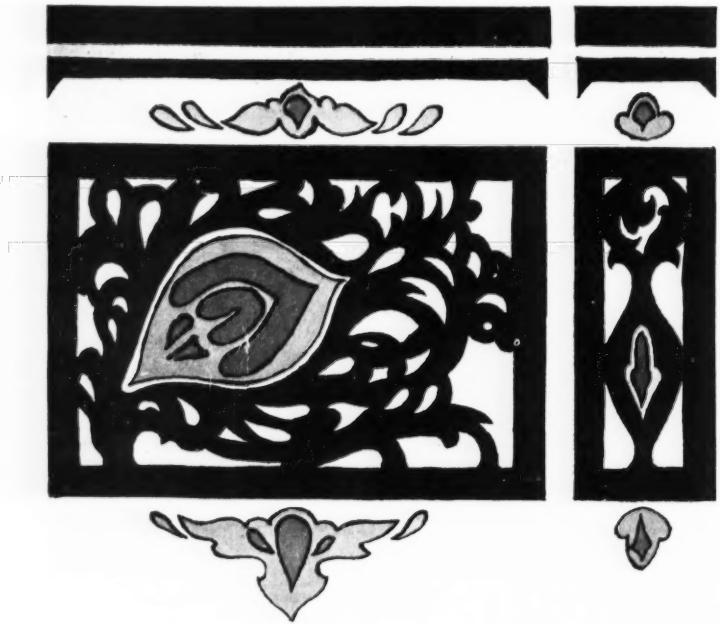


No. 7

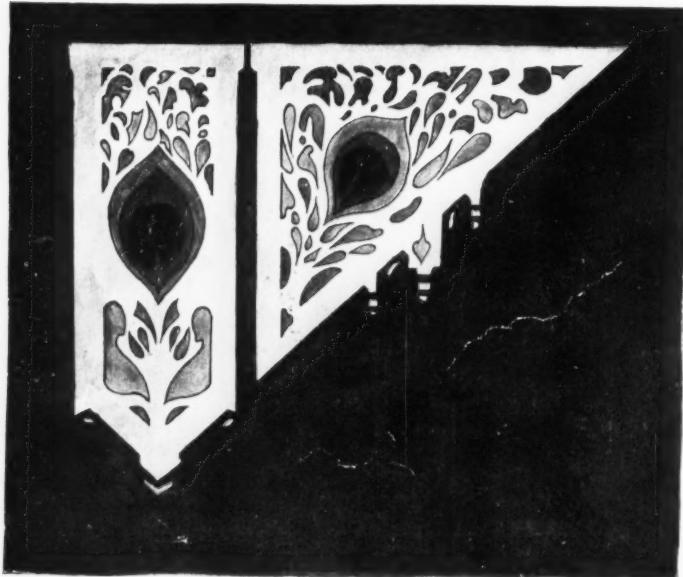
## KERAMIC STUDIO



PEACOCK DESIGN FOR VASE OR STEIN, No. 1—C. BRIDWELL



PEACOCK DESIGN FOR VASE OR STEIN, No. 2—C. BRIDWELL



PEACOCK DESIGN FOR VASE OR STEIN, No. 3—C. BRIDWELL

## PEACOCK DESIGNS FOR VASE OR STEIN

C. Bridwell

**N**O. 1—Head of bird, deep blue. Body of bird, apple green, black spots. Eyes of feathers, apple green and royal purple. Tail and top-nots, gold. Bands, dark olive green. Body of vase, deep ochre. Black outlines.

No. 2—Design in gold with black outlines. Eyes, apple green, shading green and royal purple. Body of vase, Copenhagen blue.

No. 3—to be done in gold, with eye in apple green and royal purple. Body of stein a deep olive or new green. Black outlines.



## PEACOCK FEATHER MEDALLIONS

Alice E. Woodman

- Eye white—black or very dark blue spot—wing shapes, grey yellow. Feather dark green blue at top shading to light green blue at base; line around eye and down center, medium green blue; line around wing shapes, dark apple green; white lines between horizontal feather lines, dark apple green at top, shading to pale green at bottom.

- Black or very dark blue diamond shape, double triangle above, apple green with dark blue green outline—feathers dark green blue with medium blue green between horizontal feathers.

- Three triangles with feathers below, also section of circle at base, dull green blue; eye, apple green with black or dark blue spot, two small triangles black or dark blue—outline around three large triangles, around eye and section of circle, dull red.

- Eyes white, black spot; truncated triangle yellow with black outline; two black spots below balance of design, two shades of greenish grey. Or truncated triangle grey blue with red outline, balance of design dull dark blue on a dull olive ground. Or truncated triangle dull olive yellow, red outlines, balance of design two shades of dull blue.

- Eye, black or dark blue spot, on white, with dark blue outline surrounded by apple green space with dull red outline, two oblong spots at base apple green, balance of design dull blue on blue grey ground.

- Eye white, black or dark blue, apple green; balance of design two shades of blue grey, except two black spots and two olive spots between feather and eye.

- Eye black, apple green, pale buff, green outlines, balance of design two shades of greenish blue with black outlines.

- Eyes white and black, light green outline, yellow grey heart shapes with dull red outline, balance of design dark green blue on light green olive ground.

- Eye, dark blue on apple green, moon shape above dull greenish blue grey, dark blue outlines, dull red square below, balance of design dark blue on dull apple green ground.



## PEACOCK TILE (Page 227)

Various shades dull blue green, grey, dull blue and dull green, touch of dull olive yellow on beaks and claws.



## SHOP NOTES

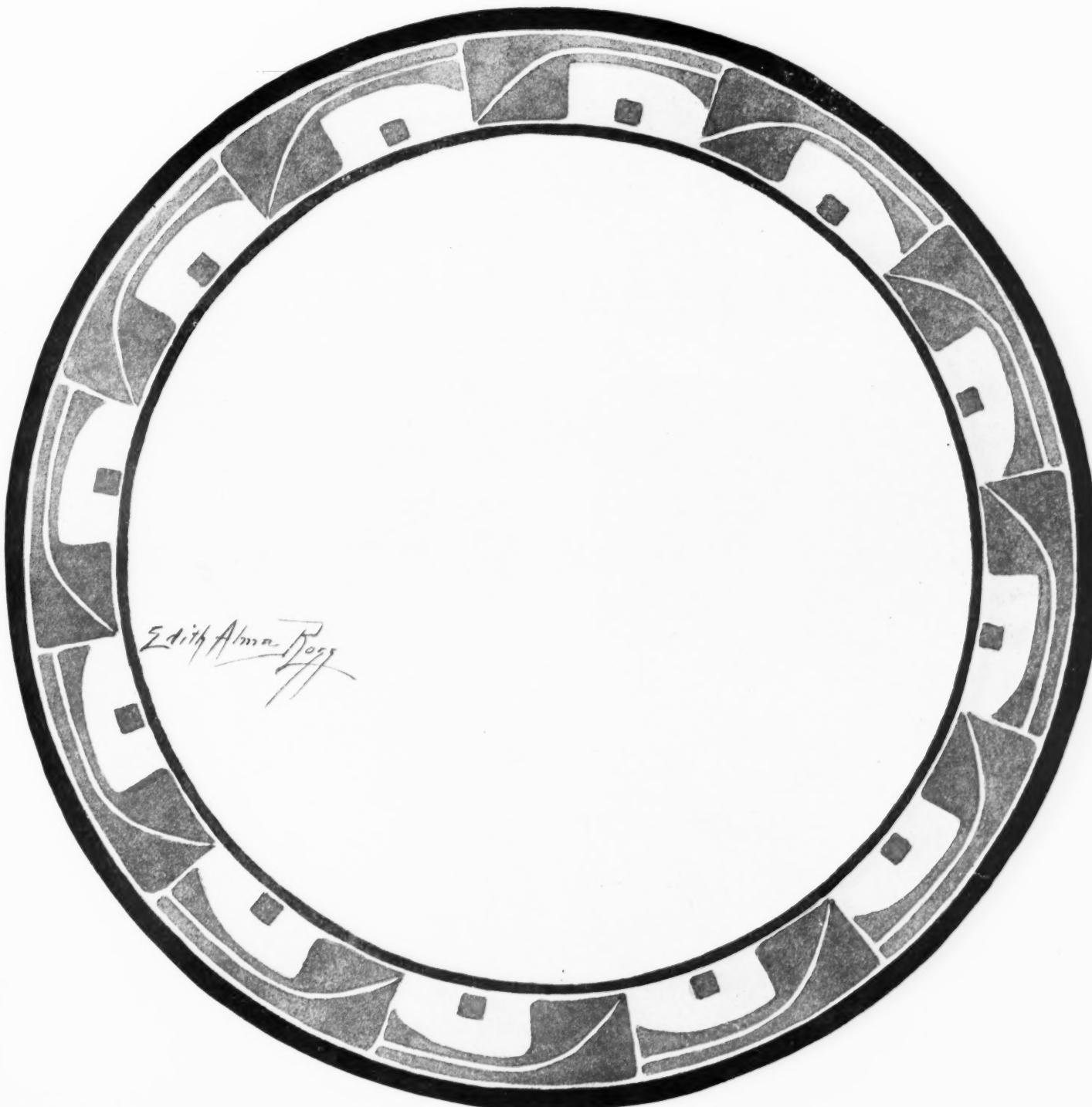
Miss A. H. Osgood's book on china painting, "How to apply, etc." has been one of the most successful books published on the subject. The nineteenth edition has just been issued.

## STUDIO NOTES

Miss Arrie E. Rogers and Miss Nancy Beyer are opening up a studio in the Garrison Bldg., corner of Wood St. and 3rd Ave., Pittsburg, Pa. Miss Rogers was formerly at 602 McCance Bldg. corner 7th Ave. and Smithfield St., and

Miss Beyer at No. 310 Woodland Ave., Punxsutawney, Pa.

Miss Gertrude Estabrooks of Chicago, Ill., sails on January 30th for an extended trip abroad returning to this country about August 1st. All correspondence will be forwarded to her from her present address, 1103 Auditorium Tower.



PLATE, PEACOCK FEATHER MOTIF—EDITH ALMA ROSS

Tint of grey ivory all over, Yellow Ochre, one-half, Pearl Grey, one-half. Design in three shades of green, Royal Green, three-fourths, Blue Green, one-fourth, or carry out the design in three shades of Yellow Brown.

## GOLD! GOLD! GOLD!

We challenge the world to produce a Ceramic Gold which will have, and retain, the working qualities of

## Climax Roman Gold

Registered U. S. Patent Office

Why pay from 65c to \$1.00 for gold that does not amount to much, when you can get the **Best Gold in the World—Climax!** at

### 45c single box \$5.00 doz. boxes

Chemically Pure Brown Gold. Quantity fully guaranteed. never varies.

## Finest - Smoothest - Richest

Insist on Climax. Your work will show improvement.

Ask for it at your dealer's. If he cannot supply you we will. Sample sent on receipt of three two-cent stamps.

**CLIMAX CERAMIC CO., - CHICAGO, ILL.  
206 CLARK AVENUE**

**PALETTE AND BENCH.**  
"Palette and Bench," a monthly for art students, started last fall in Syracuse, N. Y., has secured a good footing from sheer merit. It is largely addressed to young students in water color, oils, sculpture, black and white drawing, portrait painting, miniature painting, leather work and interior house furnishings. Prominent artists are contributors with text and picture reproductions of their work. In the January number, for instance, Irving R. Wiles instructs readers in "Portrait Painting," as to his methods of work. Charles C. Curran instructs a "class" monthly in this periodical in oil painting, while Frieda Voelker Redmond and Rhoda Holmen Nicholls do the same in water colors, supplying illustrations, some of them in color. Charles J. Pike instructs in modeling; F. Van Vliet Baker, in black and white drawing; W. J. Baer, in miniature painting; Nelson Murphy in tooled leather; Mrs. O. Sangstad, in furniture, and Colin Campbell Cooper tells how he painted his noted "Skyscraper" pictures.

**DISCUSSED LOCAL AFFAIRS.**  
The Lefferts Park Improvement League held a regular meeting last night, at the Methodist Church of the league, in the dormitory of the Lefferts Park Presbyterian Church, Seventy-first Street and Fifteenth Avenue. Matters of local interest were discussed.

LOS ANGELES, CALIFORNIA  
317 South Hill Street

SEATTLE, WASHINGTON  
809 Second Avenue

## RAILSBACK-CLAREMORE COMPANY

Importers and Decorators of White China  
Artists' Materials, Gold, Kilns, Etc.

We are pleased to announce to our many patrons on the Pacific Coast that for their better accommodation we have opened a branch supply house in Seattle where we expect to carry as soon as possible a complete line of "**EVERYTHING FOR THE CHINA DECORATOR**" Our prices are no more than those of Eastern dealers and we are much nearer to you which means a saving in both time and freight. Photographs of china from which to make selections will be mailed upon application.

## English White China THE ROYAL COLESTON CHINA

(Manufactured by Collingwood Brothers, Ltd.,  
Staffordshire, England)

¶ This is one of the finest china wares manufactured in England. It has a pure white body and a rich, soft glaze admirably adapted to the requirements of the china painter, giving the painting a high glaze at "Rose-color-heat" and capable of being fired any practical number of times.

¶ Paintings on this ware will command double the price they would sell for on any other white china obtainable.

¶ Write for full particulars and prices at once.

¶ Also ask for particulars of Crabtree's unfired Ceramic Photographs which can be painted on before firing and give results not otherwise possible, with one firing.

Address:

**THE PHOTO-CERAMIC DECORATING CO  
SYRACUSE, N. Y.**

## WHITE CHINA

### And China Decorating Materials

#### CELERY DIPS

One Dozen  
By Mail  
40c.



Send for  
ILLUSTRATED  
CATALOGUE  
Free

**WRIGHT, TYNDALE & VAN RODEN**  
1212 Chestnut Street, Philadelphia

Anglo-French Art Co., Kansas City, Mo.

"Am perfectly delighted with the paint I bought of you"  
MISS A. R. HIVELEY, Easton, Pa.

Anglo-French Art Co., Kansas City, Mo.

"Received my order promptly, was very much pleased that we are able to secure Colors at a price within our reach."  
MRS. E. A. HOYT, Waverly, N. Y.

Anglo-French Art Co., Kansas City, Mo.

"I am very much pleased with the prompt attention my order received, and also very well satisfied with the Colors. They have given perfect satisfaction."  
MRS. E. L. MAYNARD, Los Angeles, Calif.

Anglo-French Art Co., Kansas City, Mo.

"I want to thank you sincerely and truly for your kind information regarding your Art Supplies. I never in all my life was more delighted than when I received your wonderful proposition. It's wonderful to secure supplies at such a price. I have been paying 30, 40, 50 and 75c a vial. I teach, so will be delighted for my pupils to use your goods."  
MISS STELLA P. DUFFY, North Madison, Ind.

## Keramic Studio Publications

*Keramic Studio Palette & Bench  
Flower Painting on Porcelain  
The Fruit Book The Rose Book  
Grand Feu Ceramics*

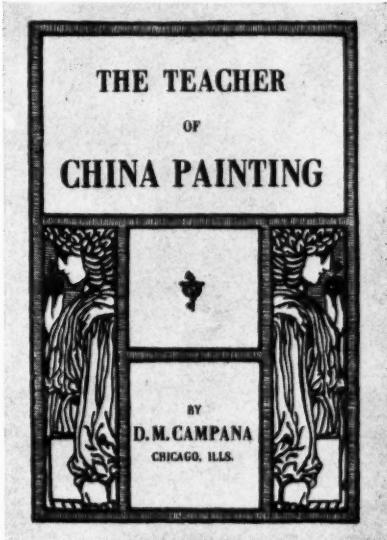
Keramic Studio Pub. Co., Syracuse, N. Y.

## If Your Decorations

Lack gloss, the fault is generally with the firing and the colors. Campana's colors have a strong clear glaze, and will glaze with any firing. They are fine for Belleek decorations for French, German or domestic china. They are surely the finest ground colors and always dependable. Large vials and well packed. Samples sent on receipt of your business card.

**D. M. CAMPANA**

112 Auditorium Building - Chicago



## The Teacher of China Painting

A practical text-book for china decorators. It teaches how to make your own mediums, gold, silver, etc., it gives remedies for mistakes in firing, painting, gilding, etc., it teaches also how to glaze, fire, to apply lustres successfully, give fundamental principles of conventional decorations, lessons in flowers, fruit, in fact all that is of interest to china decorators. 43 chapters. Price 75c., mailing 4c.

**D. M. CAMPANA**

112 Auditorium Building - Chicago



## LEATHER MOUNTINGS

Very best work on purses, card cases, book covers, etc., done here. Very best work and care.

D. M. Campana, 112 Auditorium Bldg., Chicago

## 100 LUSTRE COLORS

Combinations, and how to make them. Many new effects and colors well explained. Lustre book (45c, mail 2c) by

D. M. Campana, 112 Auditorium Bldg., Chicago

## Six Conventional Studies

in colors,  $3\frac{1}{2} \times 5\frac{1}{2}$ , with directions, for only 40c. Cup and saucer, pitcher, stein, plates, etc. Catchy subjects and good colors.

D. M. Campana, 112 Auditorium Bldg., Chicago

## Liquid Bright Gold

37c per box.

Clear, purest and strong.

## Roman Gold

40c per box (2c postage).

D. M. Campana, 112 Auditorium Bldg., Chicago

**Rose Study**, in colors, 9 x 15, with directions, 25c (mail 2c.)

**Grape Study**, in colors, 9 x 15, with directions, 25c (mail 2c.)

D. M. Campana, 112 Auditorium Bldg., Chicago

## Campana's Ring Dividers

Quick to use, practical, easy to understand.

3-Ring set, 10c (mail 2c).

D. M. Campana, 112 Auditorium Bldg., Chicago

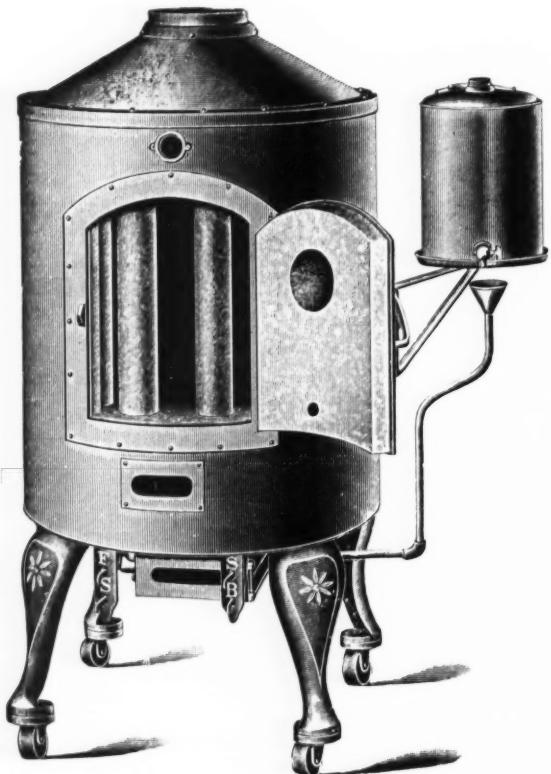
# The Revelation Kilns

H. J. CAULKINS

Especially Well Adapted for Glass Firing

M. C. PERRY

*Now is the time to order a new kiln for your fall work. Discard the old one, which has given inferior service and which has been a burden to operate. By installing a Revelation, you will be assured of perfect results, economy and general satisfaction.*



This is our new No. 3 round kiln. The removable tubes by the door constitute the essential advantage of this kiln, as they make a complete circle of flame about the oven. They may be used or not, at the will of the firer, but are especially desirable when an even, strong heat is necessary for certain classes of work.

Our School Kiln No. 2 is built on the same plan as the one shown above, and is meeting with general favor. As a small combination kiln, for general studio and craft work, it cannot be surpassed. The lightest heat for glass and china may be developed, and it is also so constructed that it will fire to the higher heat required for modeled clay pieces, or pottery, as well as soft glazes. It has proved an admirable kiln for school work, and manual training departments.

We also construct to order all sizes and shapes of kilns for all purposes requiring heat in manufacturing, for melting, enameling, fusing, testing, etc., both in the open flame and closed oven.

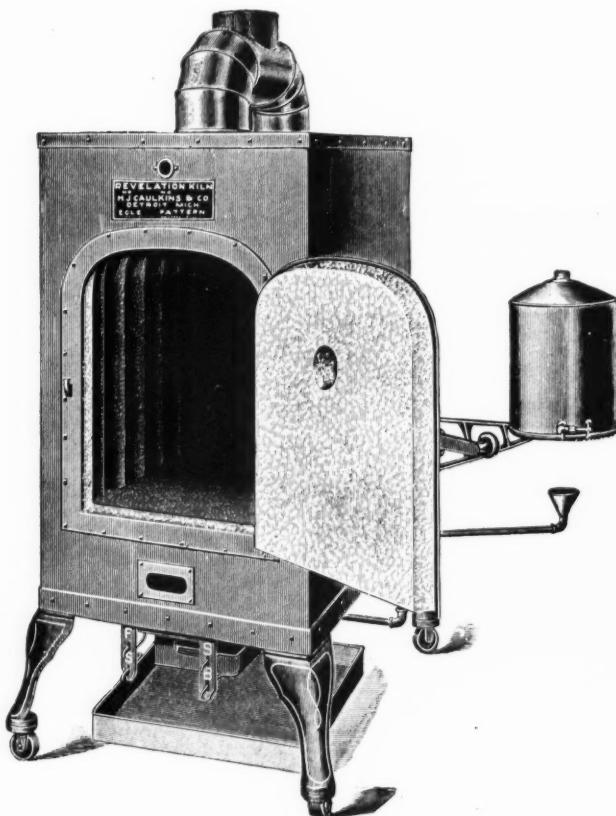
Send for one of our catalogues containing testimonials of the foremost decorators in this and other countries who make exclusive use of Revelation Kilns.

The most perfect device for public or private studio use, as good chimney connection is all that is required for perfect operation. The fuel, kerosene oil, is easily obtained in all places.

Being of tubular construction, so that a series of little fire-brick flues form the wall of the oven, there is no chance for warping and going out of shape, as in the case of a flat brick wall.

The radiation of heat into the interior is almost without loss, since the fire-brick forming the tubes is very thin. On the other hand, the fire-brick and heavy non-conducting wall on the outside prevents the radiation of heat into the room, so that the kiln can be fired with comfort.

No plumbing, no gas bills, no flying back in the mixer, no escaping of unhealthful or disagreeable fumes into the room.



No. 6

This is the most popular size for general studio work.

No 7 is for professional and factory firing. These kilns may be arranged with a series of shelves to accommodate flat glass.

## H. J. CAULKINS & CO., LTD.

MANUFACTURERS OF

China Kilns, Enamel Furnaces, Dental and other High Heat Furnaces

44-46 Gratiot Avenue, DETROIT, MICH.

# IDEAL China Kilns

PATENTED 1904



IDEAL NO. 4

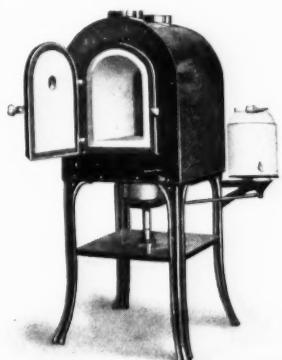
These popular priced China Kilns have been on the market over four years and their superior merit is established by this period of excellent service in studios of professional and amateur china firers. For simplicity of construction, durability, quickness of firing, economy and satisfactory results, they are unsurpassed.

Mounted upon iron stands of suitable height, they are the easiest and most convenient to operate.

Write for Catalogue.

**IDEAL  
CHINA KILN CO.**

Port Huron, Mich.



IDEAL NO. 5

## "Favorite" WHITE CHINA

*The decorator's choice*

## Our Stock and Assortment

is practically intact, in spite of the immense amount of goods we shipped during the recent months.

Send us your orders — they will be filled more complete than by any house in the country.

If you don't have our mammoth catalogue send for it and you will be agreeably surprised.

Many new items and things of interest will be gotten out this year for the benefit of the decorating trade.

Agents for Revelation Kilns

**W. A. Maurer, Council Bluffs, Iowa**

## La Porcelaine Limousine

P L  
LIMOGES  
FRANCE

Formerly  
**M. REDON**



Manufacturers

## White China for Decorating



Alfred G. Moment, Agent

25 West Broadway, - New York City

**PALETTE AND BENCH**, a magazine for the art student and craftsworker  
Price same as Keramie Studio. Sample copy  
25 cents.

**Pouyat China**

ON WHITE MARKS  
ON DECORATED

J. P.  
L.  
FRANCE

J. POUYAT  
Limoges

The finishing touch is that indefinable finality of artistic effort which gives Pouyat china its enduring claim to supremacy. Every passing season witnesses a steady increase in the American demand for the best that the Pouyat factory produces. We are keenly alive to the importance of this demand, and we respond to it with due appreciation.

**PAROUTAUD & WATSON**  
37 and 39 Murray Street, New York

## KERAMIC STUDIO

### Miss Emilie C. Adams

#### *Miniatures . . .*

Portraits and Figures on Porcelain and Ivory.  
Decorative Work in both Mineral Painting and Water Color  
Studios, 745 Third Ave., Lansingburgh, N. Y.  
and Director of the Troy N. Y., School of Arts and Crafts.

### Mrs. K. E. Cherry

#### *Classes in China Painting and Water Colors*

Studies for Rent realistic and conventional.  
Send for Catalogue.  
213 Fidelity Building. St. Louis, Mo.

### Miss Jessie Louise Clapp

#### *Lessons in China and Water Color Painting*

ORDERS SOLICITED.  
Studio: 125 West Kennedy St., Syracuse, N. Y.

### Mrs. S. V. Culp

### Mrs. R. V. Bateman

#### *Classes in Water Color and China Painting*

AGENT REVELATION KILN.  
"Specially prepared colors for china painting."  
Studio, 2601 Virginia Street. Berkeley, Cal.

### Miss Mabel C. Dibble

Studio 806 Marshall Field Building  
87 Wabash Ave., Chicago

Classes and Private Instruction in Conventional Design for  
Porcelain. Special attention to Order Work. Satsuma Ware  
for decorating, and fine Japanese brushes for sale. Conventional  
Designs in Water Color for rent or sale. Catalogue.

### Miss Gertrude Estabrooks'

Handbooks on methods and colors for painting in Water  
Colors. Flowers—Figures—Landscapes. Price \$1.00  
Hand painted sample of Italian method of underlying washes  
for painting flesh. Price 50 cents.  
Lessons and Studies to rent.

1103 Auditorium Tower, Chicago, Ill.

### Marshal T. Fry's

#### *Summer Class at Southampton, Long Island*

Six Weeks, July 1st to August 12th  
For Designers, Craftsmen, Teachers, Painters

HANDICRAFT Design and its application to China, Table  
Linens, Picture Book Illustration, Lettering,  
Book Plates, etc.

DRAWING Landscape, Still Life, Outdoor Sketching, etc.  
COMPOSITION approached through a series of progressive  
PAINTING steps, which include systematic practice in the  
use and handling of various Mediums, Charcoal, Oil and Water Color.

For further information address Marshal T. Fry,  
327 Central Park West, New York

### Charles A. Herbert.

#### *DESIGNS FOR LEATHER CRAFT*

#### *Colors, tools and fillers for leather*

Leather filler gives a beautiful dull finish. Send for  
Booklet.

#### *WATER COLOR STUDIES*

Studio, 1100 Auditorium Tower, Chicago, Ill.

### Mrs. R. E. Hoag

#### *Decorator of China*

Importer and Dealer in White China and Keramic Artists'  
Materials

China Shop: 109 E. 3rd South, Knutsford Hotel Bldg., Salt  
Lake City, Utah. Bell Phone 3109.  
Studio and Salesroom: Utah National Bank Building, Ogden,  
Utah. Independent Phone 733.

### Teachers' Directory.

#### *California*

BERKELEY Mrs. S. V. Culp, 2601 Virginia St.  
Mrs. R. V. Bateman, 2601 Virginia St.  
SAN FRANCISCO Mrs. G. E. Dorn 1209 Sutter St.

#### *Colorado.*

DENVER Miss Carrie Conley, 414 Temple Court,  
15th and California.  
Miss Ida C. Failing, 1041 Acoma St.  
Miss Bertha M. Hendricks, 1445  
Champa St.

#### *District of Columbia.*

WASHINGTON Mr. Paul Putzki 1110 F. St., N. W.,  
Room 50.  
Sherratt Art Studio, 608 13th St.,  
N. W.

#### *Georgia*

ATLANTA Mr. Wm. Lycett, Studio 83½ White-  
hall Street  
Mrs. Carrie Watson Lycett, Studio  
305 West Peachtree Street  
Miss Jeanette Williams, 375 Pied-  
mont Ave.

#### *Illinois.*

CHICAGO D. M. Campana, Art School, Room  
112 Auditorium Bldg.  
Miss Jeanne M. Stewart, 704 Marshall  
Field Building.  
Prof. Franz J. Schwarz, 126 So. 64th  
Avenue, Oak Park.  
Blanche Van Court Schneider, 102  
Auditorium Building.  
Ione Wheeler, 1027 Fine Arts Bldg.,  
203 Michigan Ave.  
Gertrude Estabrooks, 1103 Audit-  
rium Tower.  
Miss Mabel C. Dibble, Studio 806  
Marshall Field Building.  
Miss May McCrystle, 4622 Vincennes  
Avenue.

#### *Iowa*

DAVENPORT Miss Edith Alma Ross 312 E. 14th St.  
DES MOINES Alice Seymour 1607 Ninth Street.

#### *Maryland*

BALTIMORE Mrs. L. M. Swartwout, Ethel E. Swart-  
wout, 103 West Saratoga St.

#### *Massachusetts.*

BOSTON Mrs. H. E. Hersam, 165 Tremont St.

#### *Missouri.*

ST. LOUIS Mrs. K. E. Cherry, 213 Fidelity Bldg.  
KANSAS CITY Mrs. Gertrude T. Todd, 306½ Studio  
Building, corner 9th and Locust  
Streets.

#### *Minnesota.*

ST. PAUL Mrs. Henrietta Barclay Paist, 2298  
Commonwealth Ave., St. Anthony  
Park.

#### *New York.*

BUFFALO Mrs. C. C. Filkins, 609 Main Street.  
DUNKIRK Miss Carrie E. Williams, 19 E. 6th St.

LANSINGBURGH Miss Emilie C. Adams, 745 3d Ave.  
NEW YORK Mrs. John C. Ellis, 12 West 46th St.  
Marshal T. Fry, 327 Central Park  
West.

Anna B. Leonard, 74 Irving Place.  
Mrs. Ada Murray Travis, Florentine  
Court, 166 West 129th St. Cor. 7th  
Ave.

Miss Emily F. Peacock, 322 E. 27th  
Street.

Frances X. Marquard, 129 W. 125th  
St., Eightieth Office Bldg., Room D.  
Miss M. M. Mason, 48 E. 26th St.

Miss E. Mason, 48 E. 26th St.  
Mrs. M. A. Neal, "The Broadway,"  
1425 Broadway.

Osgood Art School, Miss A. H. Osgood  
Principal, 46 W. 21st Street.

Mrs. S. Evannah Price, at 23 West  
24th Street.

### Miss Caroline Hofman

#### *Design and the Decoration of China*

(Recommended by Mr. Marshal T. Fry.)

Studio, 120 West 16th Street, New York  
House of Industry Building

### Charles Frank Ingerson

#### *San Francisco, California*

Studio 1321 Sutter Street

#### *Designs for Leather, Metal and Porcelain*

### Miss J. L. Ivory

#### *Instruction in China and Water Color Painting, Fabric Printing, and Leather Work*

Conventional and Naturalistic Design for sale or rent. China  
Colors for sale. Special rates to teachers. Firing carefully done.  
Studio, 297 Fifth Ave., New York City.

### Miss M. M. Mason

### Miss Elizabeth Mason

Design—Art Appreciation  
Classes Water Color Painting,  
Decoration of Porcelain

Designs with Color Schemes furnished.  
48 East 26th St., New York.

### Mrs. Rhoda Holmes Nicholls

#### *Classes in Water Color*

39 West 67th Street

New York

### Laura Overly

Studio, 297 Fifth Avenue, New York

Classes in Porcelain Decoration and Water Color. Tel-  
ephone 981 Madison Square.

### Henrietta Barclay Paist

#### *Design and the Decoration of Porcelain*

A practical course in design by correspondence. Write for particulars. Designs for sale and rent. Send 15 cts. in stamps to cover registered mailing when ordering designs to be sent on approval.

2298 Commonwealth Ave., St. Anthony Park, Minn.

### Paul Putzki

#### *Classes in China and Water Colors.*

STUDIOS 1110 F. St. N. W., Washington, D. C.  
1815 No. Howard St. Baltimore, Md.

The Putzki Colors carefully selected and prepared, also  
Medium for sale. Price List mailed on application.

### Miss Arrie E. Rogers

### Miss Nancy Beyer

#### *Design and its application to China*

Studio: Garrison Bldg., Cor. Wood St. and 3rd. Av.  
PITTSBURG, PA.

Telephone 1723 J. Schenley.

### Miss Edith Alma Ross

#### *New Designs for the China Decorator*

An entirely new line of original studies  
and rent. Naturalistic and conventional  
on approval. Address

312 E. Fourteenth St., - I

### Sara Wood Safford

#### *Design and the Decoration*

Studio, 350 West 23rd Street, -

Telephone 2945 Ch

**Blanche Van Court Schneider**

Studio, 102 Auditorium Building, Chicago, Ill.

Water Color Studies for Sale or Rent.

Send for 1908 Catalogue.

Lessons in China, Water Colors and Leather Craft.

Stains, Tools and Designs for Leather Work, and China Colors for Sale.

**Berta K. Schubert**

*China Firing Exclusively*

Expert and Individual attention given. Firing Daily. Telephone 1646 Gramercy.

32 West 24th Street, New York City

**Mrs. Alice Seymour**

*Designs for China, Tooled Leather and Stencils*

LIST ON REQUEST

Outfit for China Decorators \$1.50. Stains for Leather in powder form, with directions for use fifteen cents each.

Studio, 1607 Ninth St., Des Moines, Iowa.

**Miss Jeanne M. Stewart**

*Ceramics, Water Colors and Handwrought Jewelry*

Studios: 704 Marshall Field Building, Chicago, Ill. 437 Arcade Building, Seattle, Wash.

Original Designs for Rent.

Stewart's China Colors for Sale. Catalogue.

**Mrs. L. M. Swartwout****Ethel E. Swartwout**

103 West Saratoga Street, Baltimore, Md.

Decoration of Porcelain, Realistic and Conventional. Lustre a specialty. Original designs in Water Color, Leather Craft, and Wood Block Printing on Textiles.

**A. B. Cobden's Ceramic Art School****COBDEN'S SPECIAL CERAMIC COLORS** In Powder**COBDEN'S PURE ROMAN GOLD** First Quality Only

Medium, Brushes and all materials for China Decorating.

Price List containing "Hints on China Painting," free on request

**Agent for Revelation Kilns.**

13 S. 16th Street

Special Agent for Keramic Studio Publications

PHILADELPHIA, PA.

**I. VANCE-PHILLIPS**

Portraits and Figures on Porcelain  
Miniatures on Ivory

Ceramic Summer School  
Chautauqua, New York

Studio 647 Madison Avenue



Vance-Phillips Ceramic Colors  
Flesh Palette in Powder Form  
Complete Painting Palette  
A Studio Card will secure special quotations

New York City

**EARLY Copies "of OLD CHINA For Sale—**

"36 numbers of Old China, commencing October 1901, to September 1904, inclusive.

all in perfect condition. What will you offer?

J. ARTHUR CAME, 114 Sudbury St., Boston.

**GOLD PLATED PIN BACKS, 15 cents each,**

with medallions. Special prices on Imperial Colors. Write for price list.

White china for decorating.

IMPERIAL ART CO., 132 Howard Ave., Utica, N. Y.

**Buy the best white China and paints**

Our most complete line of the best and latest shapes of white China is selected from the world's potteries. Also Belleek China. Send for illustrated price list 84K. Our self-centering banding wheels are used and recommended by many teachers. Fire your own China in Revelation Kilns. \$34 and up. There is some very good bargain white China in list No. 97K. Materials for painting China, and all artists' supplies. Pyrography supplies.

A. H. Abbott & Company, 78 Wabash Ave., Chicago

Selling agents for Revelation Kilns outside of Cook County, Ill.

**Teachers' Directory.****New York—Continued**

Mrs. Sara Wood Safford, 350 West 23d Street.  
Mrs. L. Vance-Phillips, 647 Madison Avenue.  
Miss Fannie M. Seammell, 150 Fifth Avenue, Room 407.  
Berta K. Schubert, 32 West 24th St.  
Miss Dorothea Warren, 32 West 24th Street.

**SYRACUSE**  
Miss Jessie Louise Clapp, 125 West Kennedy Street.

**Nebraska**

**OMAHA**  
Mrs. A. Neble, Residence Studio 2752 South 10th St., Phone Douglas 4342.

**Ohio.**

**COLUMBUS**  
Mrs. Lurah C. Davis, 1143 Oak St.  
Miss Mint M. Hood, 1092 E. Rich St.

**Pennsylvania.**

**PHILADELPHIA**  
A. B. Cobden, 13 S. 16th St.

**Utah.**

**SALT LAKE CITY.**  
Mrs. R. E. Hoag, 109 E. 3rd South.  
OGDEN.  
Mrs. R. E. Hoag.

**Wisconsin.**

**MILWAUKEE.**  
Anna E. Pierce, 407 Van Buren St.

**Canada.**

**MONTREAL**  
Sarah Annis Mundy, 61a Victoria St.

**THE MAIOLICA OF MEXICO**

by Edwin A. Barber.

\$2.10 postpaid.

(Three centuries of pottery making under Spanish influence.)

Keramic Studio Publishing Co.

Syracuse, N. Y.

**Mrs. Gertrude T. Todd**

306 Studio Bldg., corner 9th and Locust Sts.  
Kansas City, Mo.

Porcelain Decoration, Water Colors and Design

**Mrs. Ada Murray Travis** Telephone 1183 Morningside  
Studio Florentine Court 166 West 129th St., Cor. 7th Ave.  
New York City

Out of town teachers may see in my studio in original designs and color schemes, over one hundred pieces of china in the naturalistic method, Vases, Punch Bowls, Tankards, Pitchers, Trays, Comports, Plaques, etc.

Instruction to teachers at reasonable rates.

**Miss Dorothea Warren**

*Porcelain Decoration and Design*

32 West 24th Street, New York City.

**Miss Carrie E. Williams**

*Classes in China Decoration and Water Colors*

For sale, No. 6 Revelation Kiln, only been used a few months in perfect condition. Keramic Colors for sale. Send for price list.

Studio 19 E. 6th St. Dunkirk, N. Y.

**Lustre Colors (Green & Co.)**

1026 Fine Arts Bldg., 203 Michigan Ave., CHICAGO

	1 bottle	1 bottle
Peacock.....	\$1.50	.75
Flame.....	.50	.25
Dull Green.....	.50	.25
Light Green.....	.20	.10
Yellow.....	.20	.10
Opal.....	.30	.15
Nasturtium.....	.30	.15
Blue Gray.....	.30	.15
Ruby.....	1.50	.75
Silver.....	\$1.00	\$.50
Robins Egg Blue	.40	.20
Lavender.....	.75	.38
Shell Pink.....	.50	.25
Lettuce Green..	.30	.18
Purple.....	1.00	.50
Baby Blue.....	.30	.15
Blue Green Mat.	.25	

Write for teacher's discount on Green & Co.'s Lustre Color, prepared from formulas of the late Anna Armstrong Green and Ione Wheeler.

Classes in Lustre Painting and Conventional Decoration of Porcelain, conducted by Ione Wheeler.

**Free Original Conventional Design, by Ione Wheeler, for the Wheeler Vase, given with every order amounting to \$1.00.**

**China Decorators Choose**

from our stock of some five thousand items.

We fill orders complete on day received. Our prices, with special discounts to teachers and academies, are the lowest.

**We Sell**

**Hasburg's Gold for \$7.20 per dozen.** Less than one dozen, 65 cents per box

**La Croix Colors, 33 1/3 discount from manufacturer's list.** and all goods at prices in proportion.

Ask especially for illustrated list of our New American Ware, warranted to fire.

**Vases as low as 30c.** Large Tankards, \$1.00

Let us surprise you with catalog and prices.

**The A. B. Closson, Jr. Co., Cincinnati, Ohio**

**MRS. H. E. HERSAM**

165 Tremont Street, - - - - - Boston, Mass.

CARRIES A FULL LINE OF

**White China for Decorating, and Artists' Materials**

Hall's, Hasburg's and Sherratt's Gold

China left before 9.30 will be fired and ready to deliver at 3.30 p. m.

**WILLET'S BELLEEK CHINA**

For Amateur Painters can be had of

Dealers in over 600 different shapes

Catalogue sent on receipt of three cents postage.

THE WILLETS M'F'G CO., Manufacturers  
TRENTON, NEW JERSEY.



## "ELARCO" ROMAN GOLD

In Patented Porcelain Jars

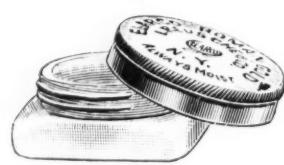
(All infringements and dealers handling the same will be prosecuted to the fullest extent of the law.)

Your special attention is called to the improved manner of packing "ELARCO" ROMAN GOLD. The screw-top porcelain jar affords the great convenience to keramic artists of having at all times a fresh, moist, always-ready-for-use preparation of unsurpassed quality, purity and durability. This jar is patented and no other gold is put up in this manner. It



Keeps the Gold Moist and Fresh  
Keeps the Gold Clean and Free from Dust

Keeps the Gold in Good Condition Indefinitely  
Prevents Waste of Gold, therefore Economical



MANUFACTURED BY

L. REUSCHE & CO., 6 Park Place, New York

JOBMING AGENTS

FAVOR, RUHL & CO.,

NEW YORK

BOSTON

CHICAGO

## POT O'GOLD 75 for 35

ONCE ONLY



In order that you may test the now famous POT O' GOLD that has been so extensively advertised, we will send a 75c jar for 35c and ten new names of teachers or decorators of China Painting, only ONE Pot to a person and it will not be sold for 35c unless you send the ten names and postage. If you cannot send the names send 75c for a Pot and we will also send 3 bottles of our best and most expensive colors FREE. The 35c is much less than the actual cost of the Gold, but we are very anxious that you try it and make this offer ONCE only. Ask for our new 1909 offer, also about our exhibit of China at the Seattle World's Fair, our Colors in larger bottles—Royal Meissen—only 10c. We sell to teachers, decorators, dealers, bottlers, potters. Ask us, send us your name.

\$0.00 BEGINNER'S OUTLETS \$3.00.

ANGLO-FRENCH ART CO., Kansas City, Mo.

## TEACHER'S SAY

ANGLO-FRENCH ART CO., Kansas City, Mo.

"Your Colors are exquisite and things look very bright for you. The pleasant fact that such excellent Colors can be obtained at so much smaller an expense attracts new scholars and decorators to our studios and indeed we are very thankful toward your good and timely undertaking. We will advertise them lively."

MRS. ALMA SOELLHEIM, Cincinnati, O.

"Have used your Colors and found them excellent. The price at which you sell them makes possible a large palette, which, at the old prices would be almost prohibitive."

"Personally I think you make a mistake in not stating that the bottles vary in size according to the value of the Colors, as it gives the impression of cheap, or rather I should say inferior material, as all other makers sell in uniform sizes, the natural inference is that yours are the same, and the thought of a bottle of Ruby selling at the same price as Trenton Ivory would lead one to believe that the Ruby is some poor substitute. That, at least was my first impression and a friend to whom I suggested a trial of your Colors, hesitated for the same reason. Possibly ours are isolated cases, but I spoke of it simply because I HAVE FOUND YOUR COLORS SO SATISFACTORY and would like to see them a rousing success. I never miss an opportunity of recommending them."

MRS. FRANK H. TEMPLE, Chico, Calif.

"Have used your Colors for some time and they have given good satisfaction."

MRS. H. M. SEARCH, Peoria, Ill.

"Have tried your Lustres and with such beautiful results, I am sending for more and have given your advertisement to all my pupils."

JOSEPHINE DES ANGES, Asbury Park, N. J.

When writing to advertisers please mention this magazine



## L. REUSCHE & CO. COLORS & MATERIALS for the Ceramic & Glass Industries

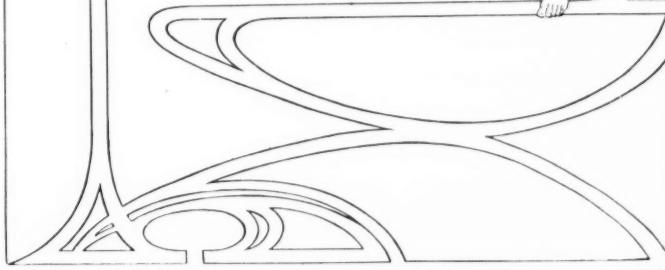
We are importers and manufacturers, and carry a large stock of all the world-renowned brands of

### CERAMIC COLORS

We desire "bulk" business, and do not sell colors in vials. Orders from bottlers of colors solicited

Visit our showrooms when in New York—a veritable bureau of information. Send for encyclopedic catalogue.

6 Park Place  
One Floor Below  
New York



## "Favorite" WHITE CHINA

Finish and Body unequalled

## JAMES F. HALL, CHINA PAINTER AND DECORATOR Manufacturer of HALL'S ROMAN GOLD AND BRONZES DRESDEN MINERAL TRANSFERS.

Enamel Color for overglaze in Powder and prepared in Tubes. Oils, Brushes, China, Medallions and Buttons in great variety.

China Fired Daily.  
Send for Catalogues

116 N. 15th St., Philadelphia, Pa.

## KERAMIC STUDIO

I

### KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY  
FOR THE  
DESIGNER.. POTTER.. DECORATOR.. FIRER  
AND CRAFTSMAN

*Editor—MRS. ADELAIDE ALSOP-ROBINEAU.*

*Publishers—KERAMIC STUDIO PUBLISHING COMPANY*  
SAMUEL EDOUARD ROBINEAU, President and Treasurer; GEORGE H. CLARK, Vice-President; ADELAIDE ALSOP-ROBINEAU, Secretary.

SYRACUSE, N. Y.

#### Subscriptions.

One year	\$4.00
One year, to all foreign countries within the Postal Union	4.00
Trial subscription, three months	1.00
Single copies	40 cent
CLUB RATES	
Five subscriptions	Each \$3.65
Ten subscriptions	Each, 3.50

#### General Advertisements.

Copy must be sent on or before the 10th of month preceding issue.  
Full page, 8 x 11 . . . . . 45.00 Eighth page, 2½ x 4 . . . . . 9.00  
Half page, 8 x 5½ . . . . . 25.00 2 inch, single column, 4 in. wide . . . . . 7.00  
Quarter page, 4 x 5½ . . . . . 15.00 ½ inch, single column, 4 in. wide . . . . . 5.50  
4 inches, single column, 4 x 4 . . . . . 12.50 1 inch single column, 4 inches wide . . . . . 4.00  
3 inch, single column, 4 inches wide . . . . . 10.50 ½ inch, single column, 4 inches wide . . . . . 2.50  
Discount 10 per cent. on yearly contracts only

#### Teachers' Special Rates.

Directory, 85 cents per issue; \$9 per year; payable in advance  
Card 1 x 3 and Directory \$2.50 per issue; \$24 per year, payable quarterly in advance.  
Magazines sent free to all advertisers.

All communications and remittances should be sent to

KERAMIC STUDIO PUBLISHING COMPANY,  
SYRACUSE, N. Y.

Copyrighted, 1908, by the Keramic Studio Publishing Co., Syracuse, N. Y.  
Entered at the Post Office at Syracuse, N. Y., as Second Class Matter, August 2, 1899

## HIGH GRADE MINERAL TRANSFERS

For Decorating China, Porcelain, Glass and Enameled ware. Acknowledged by experts to be the finest grade of goods in this line. A trial will convince you.

### THE PALM BROTHERS COMPANY,

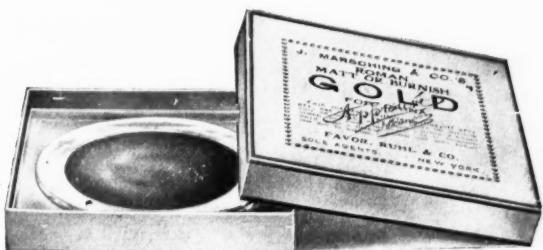
Importers and Manufacturers, 148 Chambers Street, New York.  
Factories: Nuremberg, Bavaria.  
Illustrated Catalogue Mailed Free on Application.

## MARSCHING'S ROMAN GOLD

MANUFACTURED BY

### B. F. DRAKENFELD & CO.

(FORMERLY J. MARSCHING & CO.)



THE STANDARD ROMAN GOLD FOR  
PAST 40 YEARS  
IF YOU WANT THE BEST AND MOST  
DURABLE GOLD WORK, USE ONLY  
MARSCHING'S GOLD

FOR SALE BY ALL DEALERS

### FAVOR, RUHL & CO., Sole Agents

NEW YORK 49 Barclay Street  
54 Park Place

CHICAGO, ILLS.  
108 Lake Street

## DEVOE BRUSHES

are made of the finest quality of selected hair by experienced workmen, and the name "F. W. Devoe & Co." on the brushes you use is an insurance of quality. Devoe Gold Lining Brushes can be had of all dealers if you ask for them.

The largest stock of china painting materials in the U. S.

Distributing Agents for  
Hasburg's Roman Gold.  
Write us about it.

### F. W. Devoe & C. T. Reynolds Co.

Fulton and William Sts., New York  
176 Randolph St., Chicago, Ill.  
1214 Grand Ave., Kansas City, Mo.

Just Published: A reprint of Fanny Rowell's Book, "The Use of Lustres," 50c; to all who answer this ad, and mention the Keramic Studio we will mail a copy for 25c—to all others 50c.



Sample of "Deeko" Stencil No. 158, 4x7 inches, 50 cents prepaid.

## THE LATEST FAD . . . . . among the Arts and Crafts, is ART STENCILING

Are you interested? If so send for our 16-page illustrated instruction book—mailed free (postage 5 cents).  
GEO. W. DAVIS & CO. of Rochester, N. Y., since 1888  
2356 State Street

## "Favorite" WHITE CHINA

*A beautiful, pure white, hard body  
with a glaze that is unequalled*



**HIGGINS'**

DRAWING INKS  
ETERNAL WRITING INK  
ENGROSSING INK  
TAURINE MUCILAGE  
PHOTO MOUNTER  
DRAWING BOARD PASTE  
LIQUID PASTE  
OFFICE PASTE  
VEGETABLE GLUE, ETC.

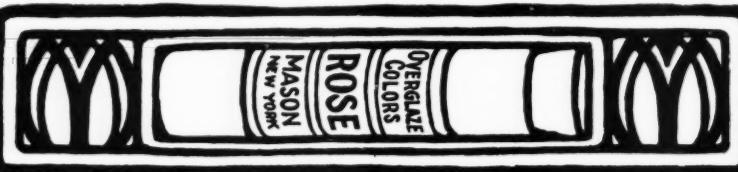
Are the Finest and Best Inks and Adhesives  
Emanipulate yourself from the use of corrosive and ill-smelling inks and adhesives.  
and adopt the Higgins Inks and Adhesives. They will be a revelation to you,  
they are so sweet, clean, and well put up. At Dealers Generally.

Chas. M. Higgins & Co., Mfrs., 271 Ninth Street, Brooklyn, N. Y.  
BRANCHES: CHICAGO, LONDON

**Overglaze Colors  
in Powder**

New Illustrated Catalogues of  
**MATERIALS and DESIGNS**

Only those materials that have been thoroughly tested, constantly in use, and found absolutely reliable  
Classes by **Miss Mason and Miss Elizabeth Mason** : : 48 East 26th St., New York City



**M. M. MASON**

**For Porcelain  
Decoration**

NEW Illustrated Cata-  
logue of designs sent  
on request.

**DORN'S  
CERAMIC SUPPLY STORE**

Largest Store on Pacific Coast

**Devoted Exclusively to White China, Beleek  
and China Decorator's Supplies**

1209 Sutter Street, San Francisco, Cal.

**AGENTS**  
Revelation China Kilns  
AND  
Hasburg's Phoenix Gold

Agents for Keramic Studio Publications: "Keramic Studio," "Palette and Bench," "The Fruit Book," "The Rose Book," "Flower Painting on Porcelain," "Studies for the China Painter," etc., etc.

**Franz A. Bischoff's  
Studio and Gallery**

Exhibition Permanent

Arrangements have been made for a course of lessons during February and April included. Originality in design, and its application to china, the feature. The studio surrounded by large garden among a feast of flowers and vines—a chance for serious study. Address

Franz A. Bischoff

320 Pasadena Ave., South Pasadena, Calif.

Bischoff's High Grade Specialties  
are COLORS for CHINA ground in tur-  
pentine to obtain the finest powder.

Favor, Ruhl & Co., 34 Park Place, New York  
L. B. King & Co., Detroit, Mich.  
(Eastern Distributors)

The Excelsior Kiln is used exclusively in my  
studio. - - - Write for particulars.

Established 1887

**FRANK DOEHLER**

IMPORTER

**White China for Decorating  
AND ARTISTS' MATERIALS**

**AGENT FOR REVELATION KILNS**

Manufacturer Doepler's Roman Gold, 18 grains when mixed.  
Crescent Brooch Pins now ready. Nos. 542, 543, 547 and 548.  
NEW CATALOGUE for 1908-1909 now ready. 5c postage.

**DOEHLER'S BLOCK**, - - - **ROCHESTER, N. Y.**  
One minute walk from N. Y. C. R. R. Station.

**A. SARTORIUS & CO.**

— MANUFACTURERS and IMPORTERS of —  
**HIGHEST GRADE  
COLORS AND MATERIALS**  
for China and Glass Painting.

China Colors in vials and tubes.

China Colors by the pound or ounce.  
Vials and Corks for dealers and teachers  
bottling colors.

First quality gold only.

Vitro Water Paste for gold.  
Finest French Camel hair Pencils.  
Pure Oils and Mediums.

All other Materials for China and Glass painting.  
Pyrographic Outfits and Platinum Points.

*Write for Illustrated Catalogue containing instructions  
how to mix and apply China Colors.*

**45 Murray Street, NEW YORK.**

# M. T. WYNNE

## 39 W. 21st St., New York City

has the largest assortment of white china for decorating of any store in the United States, including all the latest designs and models of all the factories in Europe, comprising English French, Austrian, the new American china and Belleek ware, also all makes of colors, mediums, brushes, etc., used in the decoration of same. We have a full line of the under glaze Green Celadon ware. We also carry a complete stock of tapestry canvas, 24, 28, 36, 42 and 52 inch widths in wool, 40 and 50 inch in cotton and 50 inch in silk tapestry. B. Grenies' dyes, mediums, brushes, etc. Send stamps for our new catalogue, just out, the most complete and up-to-date book in the market.

**Agent for Revelation Kilns  
Keramic Studio  
Hasburg's and Sherratt's Gold**

This Imported  
China Cup  
and Saucer for

**15 cts.**



French  
3435 Tea. \$0.35

**One Free**  
with every order  
for FIVE Cups  
and Saucers

This gives you a set of six, worth  
**\$1.50 for 75 cents**

*We are making this Special Offer*

In order to add several thousand more names to our mailing list.

Write for Artists' China Catalogue today.

*All orders must be prepaid.*

**WE IMPORT** the best White German and French China, thus securing the best and newest shapes at lowest prices.

**"The Importers of the Middle West"**

**E. H. Cornelius & Co.**

WICHITA, KANSAS

Established  
1877

## OSGOOD ART SCHOOL

### OSGOOD'S STANDARD PINK

Is always reliable. There is no difficulty in firing Standard Pink, as it will develop with the ordinary firing given other colors, which is a great advantage. Per vial, 40 cents.

### OSGOOD'S JACQUE ROSE

You can always depend upon obtaining the rich, dark velvet tones so much admired in "Jacqueminot Roses." Per vial 75c.

### Why is the Osgood Standard Grounding Oil Superior to All Others?

Because it has simplified ground-laying with powder colors. The process is continuous. The color hardens at once. No risk of damage by handling. Price per bottle, 30 cents, including postage. With full instructions. Endorsed by the Keramic Studio.

We carry a complete line of

**Royal Worcester Powder Colors, also German  
and La Croix Colors in Powders**

**FREE**—43-page Illustrated Catalogue sent on application.  
Address Miss A. H. Osgood, Principal Osgood Art School  
46 W. 21st St., New York



## You Should Know

That the LARGEST LINE of WHITE CHINA for DECORATING

Can always be found here. Our facilities are so unmistakably superior and are so thoroughly appreciated by our thousands of satisfied customers that we may claim the distinction of being AMERICA'S FOREMOST WHITE CHINA HOUSE,

If you haven't our catalogue a postal request will bring it absolutely free.

Selling agents for REVELATION CHINA KILNS. HASBURG'S PHOENIX GOLD \$7.20 dozen boxes, 65c each less than dozen boxes.

**L. B. KING & CO.**

103 Woodward Ave. Dept. 'K' Detroit, Mich.



**GRAND FEU CERAMICS.** A treatise of the making of hard glazed porcelain, by Taxile Doat of Sevres, France. \$5.00 postpaid. Copy sent on approval if desired.

Keramic Studio Pub. Co., Syracuse, N. Y.

**F. WEBER & CO.**  
1125 Chestnut Street,  
PHILADELPHIA, PA.

Oldest Manufacturers, Importers and Dealers in

**China Painting  
and Artists'  
Materials**

### The IDEAL China Kiln

The best in the market in regard to construction and appearance, etc.

**F. W. & Co's China Decorators' Banding Wheel, Adjustable**

on Iron Stand, with metal polished disc 8½ inches in diameter, turning on steel pivot. Price \$12.00

Send for illustrated catalogue Vol. 325

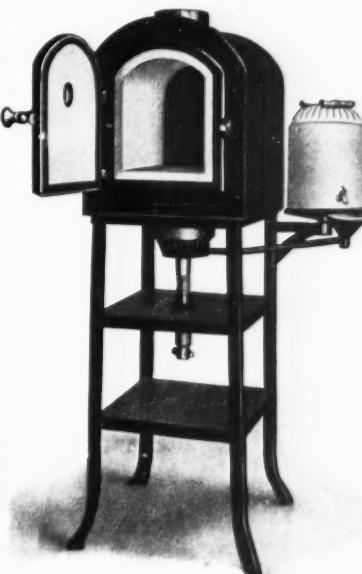
**Large Assortment of WHITE CHINA for Decorating** can be had at our branch house, 825 Washington Ave., St. Louis, Mo., who carry a complete line of the latest designs.

Write to them for Catalogues Vol. 30 and 32.

St. Louis, Mo.

Philadelphia, Pa.

Baltimore, Md.



# THE FRY ART CO.

... MANUFACTURERS OF ...

Fry's Celebrated Vitrifiable Colors

IN POWDER, AND

ROMAN GOLD FOR CHINA.

DEALERS IN ALL MATERIAL USED IN

CHINA DECORATION

AND

Oil and Water Color Painting

AGENTS FOR

HASBURG'S AND MARSCHING'S GOLD.

THE REVELATION CHINA KILN.

THE KERAMIC STUDIO.

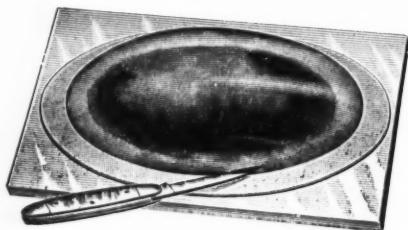


Send for Catalogue mentioning "Keramic Studio."

41-43 W. 25th St., New York.



Highest prize awarded by the International Jury for Ceramic Golds, World's Fair, St. Louis, 1904.



Hasburg's Phoenix Gold is put up in such a way that it keeps in perfect condition until used. You see how the package looks; the only gold that is put up in this perfect way; a patented device.

It is pure gold, ready for use; results are certain with this Gold when used according to directions. Phoenix Gold is used by ceramists more generally than any other; its quality is the reason.

Made in the following shades:

Roman Gold	*Green Gold	*Antique Green Bronze
Unfluxed Gold	*White Gold	*Red Gold Bronze

\*Dealers do not as a rule carry these in stock; they should be ordered through your dealer. Send for teachers special discount.

John W. Hasburg Company Inc.

Expert Ceramists

244 Lincoln Avenue, Chicago

Devoe & Raynolds Co., Wholesale Distributors  
New York      Chicago      Kansas City

# MRS. C. C. FILKINS IMPORTS

## White China and Materials

### NEW MINERAL TRANSFERS

Fancy Heads: A1,  $\frac{3}{4} \times \frac{3}{4}$ , 3c each; B1,  $\frac{3}{4} \times 1$  in., 4c;  
B2,  $1\frac{1}{2} \times 1\frac{1}{4}$ , 6c; also larger sizes.

Dutch Figures: Children holding hands; Children seated at play; three designs each, fine for bread and milk sets, mugs, etc.

### BELLEEK SHAPES IN FRENCH CHINA

just received in stock. No. 951,  $1\frac{3}{4}$  inch, \$2.50.  
No. 1499,  $1\frac{1}{4}$  inch, 1.40.  
No. 1501,  $1\frac{3}{4}$  inch, 2.10.

### NEW PLAIN SHAPE IN FRENCH CHINA, THE STUART

beautiful for conventional work, just received in  
Chocolate Pot (12t) at \$1.30; Cups, - - - at 28c.  
Teapot (6t) at .90; Sugar and Cream, at 95c.  
Teapot (2t) at .70; Sugar and Cream, at 65c.  
Jug ( $\frac{1}{2}$  pint) at .35; Bowl - - - at 35c.

### Full Line Lenox Colors for use on Belleek

Special Agent Revelation Kilns

Use Filkins' Burnish Gold. Sample 25c.

*Mrs. C. C. Filkins, - Buffalo, N. Y.*

Distinctive Shapes in Fine

## White China for Decorating

Our stocks embrace the most artistic lines from the leading makers of the world, forming unquestionably the largest and most varied assortment of white china ever offered.

Inspect our displays if in Chicago, or send for our latest catalogue No. K-17.

### Burley & Company

118-120 Wabash Avenue  
CHICAGO